

Interdisciplinary Handbook on Heritage Protection, Management and Communication

Volume III

COMMUNICATION



Interdisciplinary Handbook on Heritage Protection, Management and Communication

Volume III – Communication

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MUSEUMS AND COMMUNICATION

EDUGAME HANDBOOK chapter

by

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Introduction

Signs of communication have been present since the earliest times of men, who expressed their beliefs, communicated, and recorded their experiences by drawing carvings on cave rocks or inside caves, to the appearance of writing, of systematized traces with a consistent meaning, accompanied by a whole panoply of languages, variant dialects, symbols, and cultures of different peoples.

Humanity, however, had, in a short period of time, profound changes arising from a time of political, social, economic, and cultural revolutions. Industrialization, the development of large urban centers, the appearance of a different social structure and the emergence of a middle class, the creation of new consumer habits, the democratization of vacations and access to culture, the development of technology, of the media, of audio-visual media, and of the ease and speed of access to information, all brought about an unprecedented acceleration in the way of life of individuals.

The speed with which the Internet has developed has caused a real revolution in information and communication, influencing all media.

With unprecedented speed, communication networks have imposed themselves on our daily lives, revolutionizing the way we live and providing the basis for the development of tools and applications that have enabled the emergence of the "global village.

Contemporary man, with fewer temporal, geographical, and identity references, "looks to history and cultural heritage for protection and differentiation from his neighbors in a more individualistic and impersonal society" (Roque, 1999).

The way we communicate is directly related to the way we interpret reality and to our cultural heritage. Many people communicate in the wrong way and therefore end up being misinterpreted. We know that communication is a vehicle that takes to the final consumer, namely the receiver, information about a certain situation or problem.

Communication can be gestural, visual, or verbal. But it can also be done through graphic records or artistic expressions, in which case issues related to aesthetics and marketing become important for the understanding of the message and its respective information (following figure).



Figure 1- Communication Forms (Infographics, L. Pinto, C. Beato and Mota Veiga, 2021).

Man has always communicated, revealing stories, life moments and interacting with others in the most varied situations. Over time, many were the forms of expression in terms of communication, which were used in the most varied situations, and many were the "machines" that were invented to help in the dissemination of messages, many linked to the discovery of the telephone and fax, for example. However, and more recently, with the invention of the computer and the appearance of the internet, the way of communicating has completely changed, and we now live in a very different paradigm, where everything is faster and where an almost immediate response capacity is expected, with interactive forms and great visual appeal (following figure).



Figure 2 - New forms of communication (Drawing, L. Pinto, 2021).

We no longer communicate only with the people around us, but with the World, anytime and anywhere.

In this context, the Cultural Heritage assumes today an essential communicative role of identity, in a dichotomy between the entertaining and the educational, assuming both the function of sender and receiver, responding and seeking new forms of communication that involve society.

In this sense, while communicating so that physically, more and more agents are involved, the new technologies allow reaching more publics, instilling the longing for the visit, the need for it.

With this chapter it is intended that the student can explain the importance of Communication as a fundamental element of Cultural Heritage and analyze and internalize the main concepts related to the theme of this work.

Communication:

a developing concept in the museological context

The word communication comes from the Latin word "communicare", which means to make common, to share.

One of the main keys to communication is the ability to establish interaction with other individuals, interaction being understood as the process of reciprocal action and reaction between individuals, manifested through verbal or non-verbal language.

Whenever interaction is combined with inter-relationship - the capacity to establish affective links - communication emerges. It is through the act of communicating that one shares ideas, information, knowledge, experiences, feelings, values, and obtains answers, that is, one relates to the environment in which one lives. Speech and writing are one of the most important means for communication, but other resources such as gestures, color, facial expressions, looks, sounds, among others, play an important role in the ability to reach the other, to pass on the message (figure 3).

All these factors contribute to the interaction of individuals, whether in an interpersonal context or within any organization, a museum, where, at all levels of activity, information is acquired and disseminated (Neves, 2013).

The communication of this information is based on a process traditionally composed of a sender, who delivers a message to a receiver through a communication channel, using a certain code and a return information (feedback), in which:

- The Sender is the one who emits or transmits the message; he/she must be able to understand when and how he/she communicates and transmit an understandable message to the receiver;
- The Receiver is the one to whom the message is addressed; he/she must be in sync with the sender to understand his message;
- The Message is the content of the communication, carried out with a given code
- The Channel is all the support that serves as a vehicle for a message;
- The Code are signals with certain rules, which everyone understands, where the sender encodes the message and the receiver interprets the message, decoding it according to a code understood by both.
- Feedback is the receiver's response to the message sent by the sender.

Any type of communication is provided by a certain language that gives countless forms to the messages, working at the level of emission and reception.

It should be noted that this system has not changed, only feedback have gradually gained importance with digital tools, something of growing relevance for museums, which have sought to reflect this fact in their communication strategies and policies.



Figure 3 - The message, sender/receiver (Infographic, L. Pinto, C. Beato and A. Veiga 2021).

These strategies and policies must be as comprehensive as possible and contemplate the fact that museum communication is done before a visit to the site, starting from the way the potential visitor learns of its existence, whether by suggestion from relatives and friends, institutions, or through digital media, among others.

In this sense, communication must provide not only information about the institution, what it shows, the activities and services, but also be able to persuade its attendance and the use of its services by providing tools that allow a museum experience, whether for research purposes of training and study, or for leisure and recreation, which means that museums are not only sources of information or instruments of education, but "spaces and means of communication that serve to establish community interaction with the process and with cultural products... an interactive process, a permanent dialogue between senders and receivers, which contributes to mutual development and enrichment" (Caracas Declaration 1992).

Thus, communication enhances and highlights the value of what is presented, collections, activities or the museum building itself, showing it in an engaging and appealing way, while seeking that the local community and the visitor identify and get involved in the fruition of the cultural assets presented, either through more traditional or more creative and innovative ways, strengthening the relationship museum/public and society (Desvallés e Mairesse, 2009).

The museum can thus manage to impose itself as a brand image, constituting, itself, a form of communication, even at the level of the building, which is not merely a receptacle, but an object, itself, of communication of society's values and desires, enhancing public participation in the construction of new spaces, new communication stages.

The placement of collections in prestigious buildings of high architectural and symbolic value is not new, with which one intends to mark a political and social statement that seeks to define a given era and a given socio/cultural position. From the opening of the Louvre in the former royal palace, to the Guggenheim museums (figure 4), the strength of the building, its characteristics, are themselves a form of communication, an affirmation of the principles and premises of the era or of the organizations that are at its genesis.

In recent decades, due to globalization and the growing competition for investment and tourists, there has been a massive attempt to attract the public not only by the

content and activities offered in museums, but also through its architecture, its reception, transforming it into something desirable, fashionable, that is necessary to possess/visit and consume. To this end, to communicate with the potential visitor both traditional media such as magazines, newspapers, and more current media such as electronic platforms, the internet and social networks, are used.

The choice of internationally renowned architects for the design of buildings that quickly become iconic, and which place regions hitherto outside the sphere of major tourist circuits, in highly visited and longed-for locations, is something that has occurred in recent decades.

An example of this is the Guggenheim in Bilbao, designed by the American architect Frank Gehry, whose city has gained a new identity, going from an image strongly marked by industry and political conflicts, inhospitable and little visited, to a cosmopolitan image, sought after by thousands of visitors; from about 100,000 visitors when it opened in 1997, to more than 1 million in 2014 being considered one of the most "spectacular" museums in the world (Cardoso, 2014).



Figure 4 - Guggenheim in Bilbao from (Photo, L. Pinto, C. Beato and A. Veiga 2021).

They are what Frey (2000) calls "star museum", and although some authors consider that the function of the museum is distorted, reality shows that, in terms of communication, much for its architecture, for the renown of its architect, they call visitors, audiences, adding and expanding the functions of museums: the more traditional functions are expanded as a meeting place, a place to socialize, to live and experience, as a playful space, for recreation and leisure, where you can just be, enjoy the landscape, contemplate what surrounds us.

Types of communication in museums

It should be noted that being mainly external communication the objective of this study, it should be noted that good internal communication is necessary for everyone to perform their duties and for everyone to achieve their goals. Usually, communication is defined by the managers, but new technologies have facilitated communication among everyone, with the introduction of devices such as electronic mail, document interface platforms, forms and other networked devices that increase the opportunities to meet and communicate (Remondes, 2011).

Good internal communication, capable of listening, mobilizing, training, and rewarding the different stakeholders, makes management transparent, facilitates the circulation of information, the creation of work groups around certain objectives, and can generate a sense of belonging by promoting greater interaction between different individuals and recognition of their work for the group.

External communication

External communication has taken on different aspects in recent times, following the trends of the new museology and the changes in technology and in communities and societies. Its interaction with the public can be: interpersonal, with greater interactivity between the museum and its public, such as guided tours, workshops, and training ateliers; mass, without interaction, such as the publication of books, magazines, and other printed materials.

The most traditional form of external communication is the one that takes place inside the museum, which, in a clear and accessible way, seeks to facilitate the

understanding of messages, contents, knowledge transmitted according to the intended target audience.

From the first contact, occasional, in the reception function to the different levels of service presented, the form of communication, the language used must be clear and able to reach all intended audiences, presented with quality, in a simple and appealing way.

In this sense, the architecture of the building, as mentioned, the use of new technologies in the exhibition discourse, the signage, the availability of quality information in different languages and media, the organization of the routes and arrangement of objects, the design, the colours, the sounds and textures, the appeal to the different human senses, contribute to the creation of an attractive, appealing and sensory environment, which increases the possibilities of an effective communication (Pallasma, 2011).

Another form of external communication that has assumed greater importance in recent decades is the so-called Institutional or Corporate communication.

Museums, besides communicating their initiatives, their contents, their activities, also communicate their corporate image, their brand image, as an organization.

This type of communication is translated into a graphic image, a logotype - from the Greek logos, meaning concept, meaning, and from typos, meaning figure, symbol, to which a designation may be attached -, conceived based on the premises, the objectives, and the mission of the organization, the museum, which it seeks to visually represent, and which is often its brand image.

Transposing a set of concepts to an original symbolic form, this is used to create, promote and maintain the image of a museum, helping to position it in the socio-cultural space, to build loyalty or reach new audiences.

The brand can be a name, a symbol, a sign, or a combination of one or more of these elements that identify the museum to distinguish it from all others. Through it, one seeks the immediate recognition of its attributes, of the message it seeks to convey, to position itself strategically in relation to other museum spaces, obtaining greater visibility, greater ability to attract and retain visitors.

Usually there is a user manual with specific guidelines as to how it should be used in different, the following figure.

The added value that the brand can generate, attests to the public's perception of factors such as quality, importance, prestige, loyalty, or the quality of the experience lived during the visit and that is transmitted by the different communication channels.

In this sense, the definition and renewal of the brand and the symbols that represent it adapts not only to the audience that one seeks to capture, but also to the emphasis that one seeks to give to certain aspects and certain moments.

An example of this is the figure 5, in which we can see the new logos of the Museum of Art, Architecture and Technology - maat, in Lisbon, created by Atelier Barbara Says, as a response to the bets of the new director of the museum since September 2019, Beatrice Leanza: the ideas of time, energy and conservation (Lima, 2020).



Projeto da nova Identidade do maat – Museu de Arte, Arquitetura e Tecnologia em Lisboa, criado em abril de 2020 da autoria do Atelier Barbara Says

<p>NAMING <i>acrônimo MAAT</i> maat</p> <p>LOGO <i>híbrida (símbolo + grafia)</i></p> <p>CORES INSTITUCIONAIS </p> <p>CORES DE APOIO  <i>e suas variações</i></p>	<p>Tipologia institucional <i>Stolz Display Bold</i></p> <p>Tipologias de apoio <i>Messina font, Gza</i></p> <p>Posts no instagram apresentam ícones que identificam o local dos eventos.</p>
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Figure 5 - Logos and user manual summary, (Lima, 2020).

For Wolf Ollins, in Lacasta, (2009), in the case of TATE - Britain, Modern, Liverpool and St. Ives -, it functions more as a brand than as an institution that seeks to provide a multifaceted experience joining art and culture, with performance, with spectacle, with innovation.

Social media, the construction of the image, of the brand, does not result only from what is done by the museum, the institution, as a sender, but the public, the receiver becomes an important actor in its construction. Blogs, Facebook, Instagram, Twitter, are some of the places available to visitors to comment, disclose, share experiences, post content, which contribute to the construction, appreciation, and dissemination of the brand.

It is not surprising, then, that many museums are starting to have elements just to manage the content posted on social networks, to optimize the positive aspects and reduce the damage of less favourable comments.

Communication Instruments

Museum spaces, even with the definition of communication given by ICOM, already mentioned, intend to be more than places of exhibition of collections to assume themselves as "catalytic platforms that activate the discourse empowering the public to take their choices through the articulation of debate, the sharing of positions and the formulation of knowledge. This is the museum as an Open Forum - A Stage - A School" Beatrice Leanza in Lima, (2020).

The communication to promote greater interaction with the community, in an effective and appealing way, is done with the use of different instruments and languages, which may have a more traditional character, such as exhibitions, paper editions of catalogues, magazines, or more current with the increasing use of digital. Below is a brief approach to the most common communication tools used by museums.



Figure 6 - The display of the material to be exhibited (Drawing by L. Pinto, 2021).

a. Exhibitions

The exhibition is one of the most traditional means of communication between museological institutions and their publics. The display of objects, the discovery of their meaning allows an experience where knowledge, experiences and values are transmitted.

However, the character of exhibitions has been changing, following the technological changes and the way of understanding interactivity between the public and the museum:

- From closed, contemplative exhibitions, without interaction between the centuries. XVIII to part of the XX, aimed at a specialized audience, or more massified, but in which communication is a linear process, with emphasis on content, in which sender and receiver are in opposite positions.
- It has moved in recent decades to multimedia exhibitions, with the receiver having an important role in their interactivity, in the construction of the exhibition, through feedback, through which it is possible to evaluate the effectiveness of communication.

The visitor regards the cultural heritage as a heritage that is not his, that does not belong to him. It is necessary to ask for permission when visiting, to buy a ticket, to follow specific rules of behaviour and visitation, and to proceed in silence and under surveillance. The dialogue between the visitor and the cultural heritage is a difficult reality to achieve.

The access and visualization of heritage materialities are conditioned by barriers or showcases, separating and segregating visitors and heritage. The materialities may have different meanings depending on the context and the way they are displayed. The museographic route is previously defined to understand the different aspects of the materialities. The visitor only sees what he is shown and only understands what is explained to him.

The "sacralization" in the presentation of cultural heritage comes from the fact that this is a singular place where the individual is confronted with materialities coming from distant times and loaded with symbology that surpasses it.

These situations are contrary to the democratization and the social function of cultural heritage. The visitor does not express himself or behave naturally. The respect imposed by the heritage and cultural materialities and whose real meaning is not defined distances and takes away the visitor's interest, making the heritage cold and distant (Roque, 1999).

Nowadays it is intended that the visitor has a direct intervention facing the message that is transmitted and according to the stimuli that confronts him. The way cultural heritage is presented cannot be cold and distant rigid. It must seek to be communicative and interactive.

This implies knowing the limits of the communication itself, respecting and stimulating the subjectivity of its audience and the way they apprehend the message in a unique and personal way. However, any communication about heritage will always have underlying ideals and values, expecting the visitor to have the critical spirit to endorse them.

The new conception of cultural heritage and its ability to communicate with a heterogeneous public encompasses a new diversity of objectives, methodologies and means, with the certainty that none of them is infallible.

To fulfil its social function, cultural heritage must actively adapt to the experiences of society and communities and understand their desires and the best ways for the message to be understood. Cultural heritage can become a space for learning and apprehending new values and ideals.

Communication in Cultural Heritage always includes its preservation and study, but also by the way it is made available and transmitted, how it is communicated to its public. Communication is the structuring element that defines and ensures the effectiveness of actions related to Cultural Heritage.

The Heritage can only exercise its heritage function if it provides the use and knowledge of its collections, giving them new clothes suitable for all kinds of audiences.

Thus, objects continue to occupy an important place in the exhibition discourse, but today, no longer through a contemplative approach, but with the increasing availability of technological tools, seeking to use interactive forms of communication, with programs that include a set of strategies, activities that seek to enhance communication through interaction with different audiences, often using technological resources.

From viewing the exhibition material, through games and devices where visitors can digitally step back in time, to educational ateliers, workshops, classes, the receiver assumes a growing role in the construction of their museum experience.

It is up to the museum to provide the means so that, in a comfortable way, the visitor is able to "build", to control his view preferably linking what is communicated to his life experience, developing questions, inciting doubts, in order to keep the visitor's attention and allowing him to control the level of communication achieved (Chipparini, 2018).

Usually, museums have permanent exhibitions where they display part of their collections, however, increasingly, even because the network system, connecting different museums and cultural partners, temporary exhibitions have attracted new audiences, consolidating, or renewing the image of many museums.

Traveling exhibitions, shown in internationally renowned museums, attest to a certain extent the quality of these spaces, increase their prestige and their ability to attract new audiences: examples of this are the exhibition at the Serralves Museum in 2009

(Porto) of "Paula Rego" one of the most visited in Portugal with 157,443 visitors; or at the Calouste Gulbenkian Foundation, with about 161,000 visitors, "Darwin's Evolution".

b. Communication and education

The role of education in museums has assumed a prominent role in the functions that museums assume, seeking new audiences.

It is worth mentioning that heritage education is an instrument of cultural literacy, which can enable the individual to read the world around him/her, understand the sociocultural universe and the historical time path in which he/she is, and thus strengthen his/her self-esteem, that of his/her communities, and value his/her cultural heritage in a multiple and plural way.

The permanent dialogue implicit in this process, seeks to stimulate and facilitate communication and interaction between communities, the individual, and the agents responsible for the decision, preservation, and study of cultural assets, enabling the exchange of knowledge and the formation of partnerships for the protection, communication, and enhancement of these assets.

In this context, whether in the classroom environment or in another one, communication in heritage education seeks to ensure an effective cultural experience, being a tool to build, deepen the relationship between student, visitor, community, with its identity, cultural heritage.

The choice, in case of conflicts and sometimes adverse economic contexts, must be considered by all in order not to mortgage the cultural heritage of future generations. To this end, the cultural education of the different actors and the valorisation of their participation not only in transmission, but above all in reservation, in negotiation of conflicts is fundamental.

In this context, communication should seek to increase the perception of the "usefulness" of these heritage assets, so that the starting point in negotiation processes, so common especially in interventions at the level of architecture and planning, is made from the notion of the importance and value of the assets in question.

In this sense, the museums' educational service plays an important role in educating the community about heritage issues and its fruition, in a informal way.

From the activities very focused on schools, we began to seek new audiences and attract them with games, with workshops, dedicated to families, to segments of the population, as is the example of *maat* in Lisbon with a vast program of activities in its annual programming (maat, 2020).

The educational service, understood as an "organized structure, endowed with minimum resources, including staff, organically inscribed in the museum in which it is inserted ..., which develops actions aimed at the public, with educational objectives" (Camacho 2007:28), transforms museums into places of informal learning and permanent education, based on an interactive and flexible communication, adapted to different audiences.

Thus, the educational function, is one of the important functions of museums, according to the Framework Law of Portuguese Museums (*Lei Quadro dos Museus Portugueses*, 2004).

The structure of education services varies greatly, depending on the importance of this component in museological activity, and it is worth mentioning that the National Museum of Ancient Art in Lisbon was the first in Portugal, in 1953. After the end of the 1970s, with the democratization of education and culture, after the 1974 revolution, there was a large increase in training in this area, first in national museums and then in local museums created at the time and in some private ones (Camacho, 2007).

However, that it's nothing new, since the educational function of the museums was officially established in 1936, with the Decree-Law No. 27084, article 10, which provided and recommended that, in the study visits, "museums and national monuments were included" (Decree-Law No. 27084, Reform of High School Education 1936).

Guided tours, lectures, ateliers, specific programs, "hands-on/minds-on" activities, which promote interaction with materials" (Hein, 1991), objects, games, training courses, seasonal activities such as occupation programs during school vacations, various workshops, are some of the most common forms of educational activities promoted by museums, which cover not only the school population, but seek to reach different segments of the communities, such as the elderly or individuals with special educational needs.

The production of pedagogical material accompanies many of these activities, such as the one produced by the Pottery Museum in Barcelos with "Playing with Clay", as well as increasing collaboration, namely in school projects.

Also, in this area, there is an increasing use of information and communication technologies, both inside and outside the museum space.

c. Publications

Catalogues, monographs, thematic editions, agendas, pamphlets, tourism editions, in different formats and supports, have contributed to make the museum known to different audiences.

Sometimes, when the exhibitions justify it, catalogues are edited and books are published on certain aspects that make the museum distinctive, either for its architecture or for what is displayed, for example the book "Frank Lloyd Wright's Guggenheim Museum: an architectural appreciation", referring to the museum in New York.

Some museums also have the edition of magazines with a certain periodicity, as is the case of maat in Lisbon, with the magazine Electra (maat, 2020).

In recent years, digital editions have increased, not only because the investment required is much lower, but also because they allow reaching different audiences, in some cases allowing user interaction, through, for example, the evaluation of the publication.

Several museums provide a range of editorial content on their websites, and on social networks, such as MOMA- the Metropolitan Museum of Art that online provides the "MetPublications", a series of publications that the museum has produced over the years.

d. Store

Many museums have a store, which is part of the spaces they have for greater socialization and instinctiveness, which include among others, restaurants, cafes, auditoriums, multipurpose spaces, which vision contribute to improving the museum experience, and to the dissemination of the museum.

The first store was created at the MET - Metropolitan Museum of Art (MET), in the United States of America, in 1908 (Frey 2000). In these spaces, one acquires representative products of the institution, exclusive and of quality, either allusive to the building, certain exhibitions, the museum brand, or partnerships with certain artists or associations, the so-called "Merchandising", which can be sold only in the museum store, physical or virtual, or in other institutions as is the case of Fnac whose products can be found at Fnac-Lisbon.

The location of the store, as well as its design, is important for the marketing to take place in the local, in the period, with the prices and in the quantity that help achieve the museum's marketing objectives, and that can be directed to specific segments, such as children (Pérez, 2013).

Many of the stores are located outdoors, near the museum entrances, and can be visited without having to enter the museum's exhibition area, as is the case of the store at the Serralves Museum in Porto, designed by the architect Siza Vieira, which is in itself an attraction factor.

Its decoration, the products sold, its architecture, its lighting, furniture, customer service, as well as the products sold give it an identity and stimulate visits and consumption, and can be important factors for communication, presentation, dissemination, and marketing of the museum.

e. Digital tools

Since the last decades that digital tools have been assuming a growing importance in today's societies and in museums.

The communication inside the museum resorts more and more to interactive technological systems trying to capture all the senses of the user so that he can create his museum experience figure below.

The exterior digital communication has been assuming more and more importance, especially in the current pandemic context. The importance of being online to communicate through the network and social platforms aims to inform, communicate, making known the museum and its programming seeking to increase the number of visitors, where a relationship is created between the physical and the digital museum (Barry, 2006).

The external projection of the museum is vital to its activity and there has been an effort to promote access to the Internet, to better communicate using the different social platforms, with the creation of increasingly appealing websites, easy to use and easy to speak, allowing maximum interactivity.

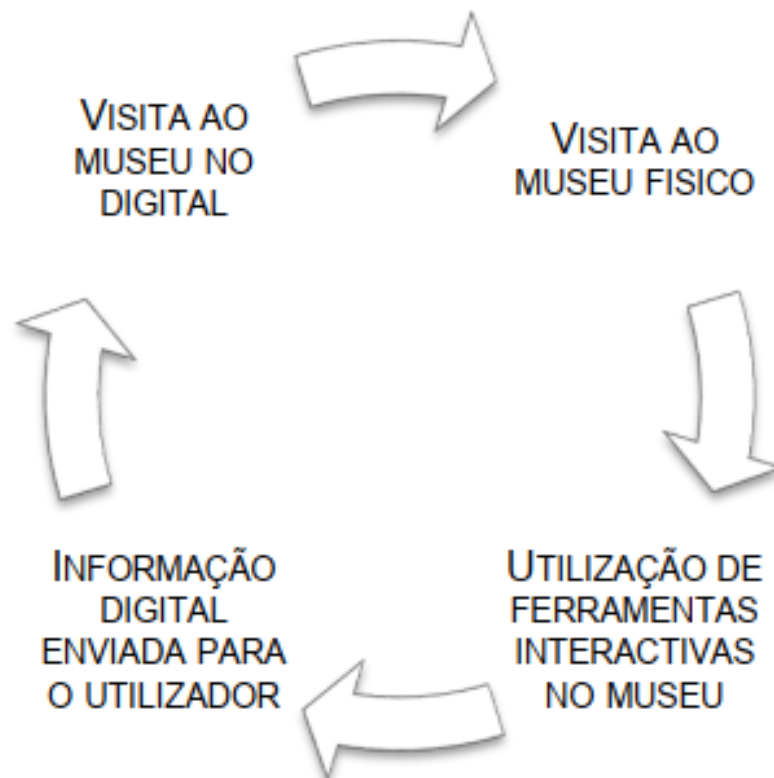


Figure 6 - Barry's Cycle (Barry, 2006)

Among the most used is the "site", which aims to be a tool that provides information and stimulates the user to explore all the possibilities offered there in (Cabrillana, 2003). Its presentation, the presentation of the physical museum and the virtual museum, are important elements to consider and are present in most sites.

Information about exhibitions, about collections, how to get there were, in order the most searched factors in 2002 according to Kravchyna e Hastings (2002). General information about the museum was the most searched, appearing with a certain representativeness and the features of a more interactive character.

According to Laura Bobadilla (2005) there are 4 main types of online museum pages:

- Digitalized museums, with only the transfer of reality to a virtual universe;
- Learning museums, with didactic ludic and interactive contents developed for different audiences.
- Commercial/marketing museums, which aim to advertise the museum to increase the number of visitors.
- Performance museums, combining various online resources to stimulate interactivity with users.

A brief history of the museum, its goals and mission, are usually present in these contents. The communication of programming, exhibitions is also present, as well as some seek the inclusion of elements that allow them to have feedback from the consulted, the museum site.

According to Jonh Stack (2010), the site should not be seen only as a channel for dissemination, advertising, but as "interactive platform capable of establishing relationships with the public.

The permanent updating of sites, the possibility to edit or share content usually is not possible, but there are yet a few that allow the sharing of photos, videos, texts, experiences, which allows to build a community that shares identical interests and can encourage new audiences.

Museum blogging is another digital communication tool, which emerged in 2002 with InfoTECMuseo, from Museum People and Modern Art Notes (Spadaccini, 2006).

The blog is a web page with "posts", with entries (images, texts, videos), presented chronologically, easy to create and with sites where management and hosting are free, which does not require great technological knowledge has contributed to the use of these tools.

In a study carried out between 2000-2008, in Portugal, of the 38 blogs with themes related to museums, 19 were created by museums or museum entities, mainly of an informative nature (Carvalho, 2008).

In 2005, when the Smithsonian American Art Museum was closed for renovations, the blog "Eye Level118" was created. According to Gates (2007), it is one of the most successful experiences in museology because it sought to maintain the museum's relationship with younger audiences, contributing to the creation of an online

community and becoming a powerful marketing tool based more on a "dialogue model" than a "model of issuing information".

Social networks are made up of people who interact with each other through platforms available on the net. They are places for sharing information in the form of text, photos, and videos, allowing collaboration between different actors, many of whom have common interests, where public and semi-public profiles are defined in conjunction with other users, establishing links between institutions.

Since the first social networks appeared, SixDegrees.com in 1997, and Myspace in 2003 their importance has increased, and in 2003 with Second Life, a 3-dimensional virtual world inspired by reality and where each participant has an avatar" (Scarpellini 2014).

The popularity of this network has led many museums to "give full access to their collections and to relevant information about them, subject to necessary confidentiality or security restrictions" (International Council of Museums 2004). Many of the museums in this game are real, such as the university museum of Florence, the Museum of Natural History, which in 2008, promoted the exhibition "Virtual Renaissance Art in Second Life and Virtual Worlds" (idem).

Initially used internally, at Harvard University from 2004, it is with its free access that Facebook will become one of the most popular social networks.

Facebook has the advantage of allowing feedback on shared content, and is widely used by organizations and museums, since it is relatively easy to use and can reach many audiences anywhere in the world.

Twitter appeared in 2006, with the particularity of having a way to communicate, based on only 140 characters, the so-called "tweets", to which one can add photos, videos, which can be shared and be subscribed, followed by other users, its popularity being measured by the number of followers and "likes" given to each Twitter.

FourSquare, created in 2009, is a social network and microblogging that, by means of a georeferencing system, allows to search, locate and share specific places. The service allows not only communication with all users connected to each other, but also with all those who are in a particular location.

Google+ is the second largest Social Network with over 343 million users in 2013, falling behind Facebook 930 million users, but surpassing YouTube and Twitter (Davies, 2013).

The versatility of Google+, associated with the numerous services provided by Google, has contributed to its rapid rise, to which museological institutions have naturally not been indifferent, where the Brooklyn Museum, for example is an example of Google+ use.

More recently, new platforms with more and more users such as Telegram and Rumble have emerged.

Social Networks provide a unique opportunity for museums to engage with their audiences, even changing the way museums promote their exhibitions.

Considering that audiences move online with very different behaviours, according to, for example, "age, personal character, it is important to leverage the characteristics of Social Networks in the context of the mission and objectives of museological institutions that are no longer fully met through traditional channels).

Beyond mere networking, institutions seek to promote online experiences that involve the participation of users in the production of content in a collaboration between all involved.

f. Resource Sharing Tools

Among the platforms that have emerged that allow sharing content in different formats, YouTube, created in 2006 is the most popular.

On this platform, it is possible to find everything from "extracts selected from programs broadcast on conventional television networks, music and movie clips, daily news reports... to the videos made by the users themselves, the essential reason for the site's exponential success" which are then commented on and evaluated

There are several museological institutions that use this tool, as is the case of maat, Lisbon. Promote the videos to online communities that share the same interests; integrate the videos on the site, in conjunction with other content; bet on creativity of content; monetize human resources, technical and content of the institution are some of the suggestions for a better performance on Youtube (Alexander et al., 2008).

Flickr was the first platform to popularize the concept of targeting keywords that allow other users to find the desired documents quickly and effectively.

The Brooklyn Museum, a Flickr member since 2006, has 5705 photos online, distributed by 137 albums; in Spain, the Thyssen-Bornemisza¹⁴³ is a Pinterest member, with 5980 pins, distributed by 50 albums.

g. Wikis

Wikipedia started in 2001, is a licensed multilingual encyclopaedia. The content available results from the contribution of millions of users who make up this virtual community, a space for collective construction, preservation, and dissemination of knowledge, in a logic of "peer production (collaborative or peer production), an extraordinary phenomenon made possible by the internet, characterized by mass voluntarism or amateurism" (Anderson, 2007).

In Portugal, the Music Museum is one of those that promotes a Wiki on its website, with the aim of promoting an "interaction between the Museum and the visitors", to (...) compile information related to music and museology", besides becoming "a repository of information regarding the Museum and its contents.

There are several museum initiatives, from its presentation to invitations to the Internet community to participate in studies for which a wiki was developed, such as the one promoted by the Brooklyn Museum, in the United States, with the "goal of collecting information on the 1038 women represented in Judy Chicago's "The Dinner Party" ("Elizabeth A. Sackler Center for Feminist Art: The Dinner Party: About the Wiki"), inviting researchers to produce and/or edit content, and the museum developed mechanisms to minimize the insertion of fraudulent or incorrect content.

h. Crowdsourcing/Crowdfunding

The term "crowdsourcing" appears in 2006, in an article by Jeff Howe published in *Wired Magazine*, with the intention of designating a process through which the experience and knowledge of the online community is solicited to solve questions, create new content and develop projects.

Several institutions are using these tools, such as the Victoria & Albert Museum, which invites Internet users to cut out the best image from the Online Collection Catalogue.

Visitors to the platform are invited to cut out the best image from an initial preview, thus contributing to the optimization of online resources.

Crowdfunding", aims to obtain funds for financing projects, through digital platforms. One of the most recent examples, and with very significant results, was the campaign promoted by the Louvre Museum for the restoration of the Victory of Samothrace, with the aim of raising one million euros.

Nina Simon (2010), distinguishes different models of participation:

- **Contributive Projects:** Internet users are invited to participate in projects promoted by the institutions through the submission of suggestions;
- **Collaborative Projects:** Internet users participate in projects promoted by the institutions as active partners;
- **Co-creative projects:** cybernauts are invited to develop the projects together with the institutions, setting the objectives, designing and implementing the programs;
- **Autonomous or Hosted Projects:** the institutions make available the resources that enable the development of autonomous projects, by the public.

i. Bookmarking and digital collections

Social Bookmarking is a system of online "bookmarks", with free access, which aim to organize, manage, and search for links to relevant information for the user, while allowing the user to share it with the rest of the community. Two of the most popular tools are "Delicious", and "Digg".

Both allow collecting content from the network, in different formats for publication and sharing with other users, this feature is used in his online page, to mark his favourite content, allowing him to save the information in a special area, the "bookmarks page, which can be visited, edited and shared later, allowing him to create his collection, insert comments. According to Filippini-Fantoni e Bowen, (2007, p.45), "the possibility of saving part of the contents covered during the visit to the museum to explore at another time, allows the user to focus on the experience of discovery of the museum space".

According to these authors, the J. Paul Getty Museum, in 2006, introduced this tool in the multimedia kiosks of the GettyGuide where it provided visitors with information in different formats (text, audio, video and image) about the museum, its organization, history, collections, exhibitions, etc. The system allowed, from the creation of a personal account to "bookmark" contents that could be consulted, not only at the kiosk itself, on a next visit, but also on the museum's online page (Filippini-Fantoni, 2006).

The concept of "Social Bookmarking" is often associated with "Social Tagging", due to the similarities between these functionalities, namely in terms of collaboration and sharing of resources in an online community.

The concept of "Social Tagging" designates the practice of assigning tags or personal keywords to digital resources. When grouped together, the keywords give rise to socially constructed classification systems called "folksonomies".

"Folksonomy is the translation of the term folksonomy, a neologism coined by Thomas Vander Wal in 2004 from "folk" and "taxonomy" to mean the "informal, free, personal assignment of tags to online information or objects for later retrieval" in an environment that allows content to be shared, constructed, and edited (Wal, 2005).

In this context, this system can be used, for example, to make the language presented by the museum and the visitor more appealing, since sometimes "the documentation and classification systems that support the discourse of art history professionals and the management of museum collections do not match the interests, perspectives, or "passions" of those who visit museum collections, either in the museum itself or online.

As museums seek to reflect the "essence" of their audiences, the diversity of their perspectives, they must also change the way they manage their documentation, contemplating other perspectives than the traditional, historical and museological ones" (Trant, 2006).

According to this author, "the language used is often too technical and specialized, making it inaccessible and incomprehensible" to the common user. Social tagging can minimize the discrepancy between the language of the institution and of the visitor/user, sharing the interpretation of both. In this way, the user/visitor adds value for himself, for the museum and for the other members of the population in a perspective of inclusion of the whole community.

j. Digital publishing platforms

Tools such as Issuu, Calameo, Scribd and Slideshare are just a few examples of platforms for digital publication of documents in various formats, with a view to sharing and the possibility of saving these contents. Museums can use these resources to make available online contents of a very diverse nature, promoting access to different audiences.

l. Virtual Reality and Augmented Reality

These two instruments have been increasingly used to promote communication in museums, namely, for example, with the use of 3d movies that recreate a monument, a city.

Virtual Reality, terminology used for the first time in 1989 by Jaron Lamier, is defined as "the use of computer technology to create the sensation of an interactive three-dimensional world" (Rusillo, 2010), allowing the user a total immersion in the environment and interactions with a complex interface, which can be used, besides sight, touch, and hearing, using multisensory equipment. In this perspective, we can consider that, for a system to be identified as a virtual reality, it is necessary that it meets a series of fundamental requirements, namely the ability to generate images, have three-dimensionality and favour immersion and interactivity.

In addition, virtual reality can be used not only in loco, but also online, which is also an advantage of using this tool.

The use of this technological resource is frequent, not only from the point of view of the disclosure of the Cultural Heritage, but also from the perspective of its preservation, particularly in scenarios where the high number of visitors endangers the conservation of the Heritage.

Augmented Reality, in turn, is characterized by the insertion of virtual objects, computer-generated, into the user's real environment, and the user can view and interact with these objects in real time. In recent years, Augmented Reality has been achieving a greater prominence in several areas of knowledge, which is certainly not unrelated to the versatility that characterizes it, namely in its pedagogical dimension, associating entertainment with education.

Its pedagogical function has been demonstrated in several contexts, namely in museums and interpretation centers, where it is "one of the most avant-garde museographic resources, favouring the interaction between visitors and the cultural object in an attractive way" (Torres, 2011), allowing the insertion of virtual objects in real spaces. In this context, Augmented Reality is also an effective tool for communication and dissemination of content, in an attractive and didactic way, while making the visitor "the protagonist of the installation and not a mere passive observer" (idem).

As an example, the Museum of London uses Augmented Reality as a tool to bring the Museum closer to the urban context in which it is inserted. The "Streetmuseum", using hundreds of images of the Museum of London collection, allows the visitor, through a technological application, to get to know the British capital, through a pedestrian route, in different moments of its history, by simply bringing the electronic device close to the architectural element in question.

m. Creative Commons Licenses

These are a non-profit regulatory instrument created by the Creative Commons to allow the author to publish content specifying the conditions of use while preserving its ownership and/or encouraging its use.

There are 6 types of licenses, to which a distinct icon is attributed, which translates its condition of use, for example, the author authorizes the copy and use of the work if the various credits are attributed to him.

Conclusion

It should be noted that the more traditional forms of communication and the new ones, which rely mainly on new communication technologies, are increasingly used in a complementary way.

For many, the face-to-face visit is still irreplaceable, for others, the virtual, the digital, can offer unique experiences, which ultimately do not require traveling to the site, do not consume territory or objects.

In this sense, new possibilities open, which allow for an innovative equation, both the accessibility of heritage for all, and its protection, above all, and the maintenance of its value for future generations, in the face of the erosion of load capacity that its use implies, particularly in activities such as (mass) tourism.

So, Museum institutions are currently facing a series of challenges that the pandemic has further enhanced. The way in which new technologies will be used, the possibility that there will be no displacement and the views will be virtual, are some of the challenges to be considered in the near future.

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*CASE STUDY - PORTUGUESE COMMUNICATION OF CULTURAL
HERITAGE*

EDP Foundation MAAT/maat

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André Mota Veiga

Abstract

As an example of a “new museology”, maat in its concept and in its architectural project counts, not only with different forms of communication, but also, since its inauguration on October 5, 2016, seeks to present its initiatives in a creative and innovative way.

Breve enquadramento

Built in 2016, in one of the most symbolic and visited areas of Lisbon, facing the Tagus River, it integrates the EDP Foundation campus, together with Central Tejo, and its surrounding area. Located between the river and the railway line, it is one of 37 museums managed by private foundations in Portugal (INE, 2020). belonging to the largest Portuguese energy company: the Energias de Portugal SA group,).

Thus, it also includes the old Power Station, an important building of industrial architecture of the first half of the 20th century, in iron, covered with red bricks, where the visitor has access to the machinery of the old power station and where it shows, not only the industrial archaeological heritage that exists in it, as well as temporary art exhibitions, namely from the EDP collection.

The new building, designed by the English architect, Amanda Leveté, was inaugurated in October the fifth, 2016, having, since then, until the end of 2018, had more than 800000 visitors (net 1, 2018). Given its characteristics, its concept as well as the type of initiatives it has embraced, it is chosen to be an example of communication in this work.



Figure 1 - Museum of Art, Architecture and Technology - MAAT/maat, view of the Tagus River (net1, 2018)

MAAT/maat Communication

This museum has certain characteristics that, at the beginning, mean a differentiation from what is usual to find in museums, especially in the area where it is located.

Indeed, it can be said that since its creation it was made to house everything related to art, architecture, and technology, but without being tied to traditional principles, since it was admittedly created, without having its own collection, but to host temporary exhibitions. It sought to be designed according to contemporary trends in museology, where the search for a two-way community / public relationship, and museum, in which architecture and exhibition choices sought from the beginning, according to its former executive director Pedro Gadanho to “put the identity of the museum on the map”, (Almeida, 2016).

Its interior is open, with only elements that can move to make it darker, allowing the division of space, if necessary to accommodate the chosen exhibitions: it is not just a scenario, but an integral element of the exhibitions, and performances in the museum.

The search for different themes, and the search for the participation of the visitor in the construction of his own narrative of what is shown, has been a constant feature, particularly in his opening exhibition, as shown in the following figure.

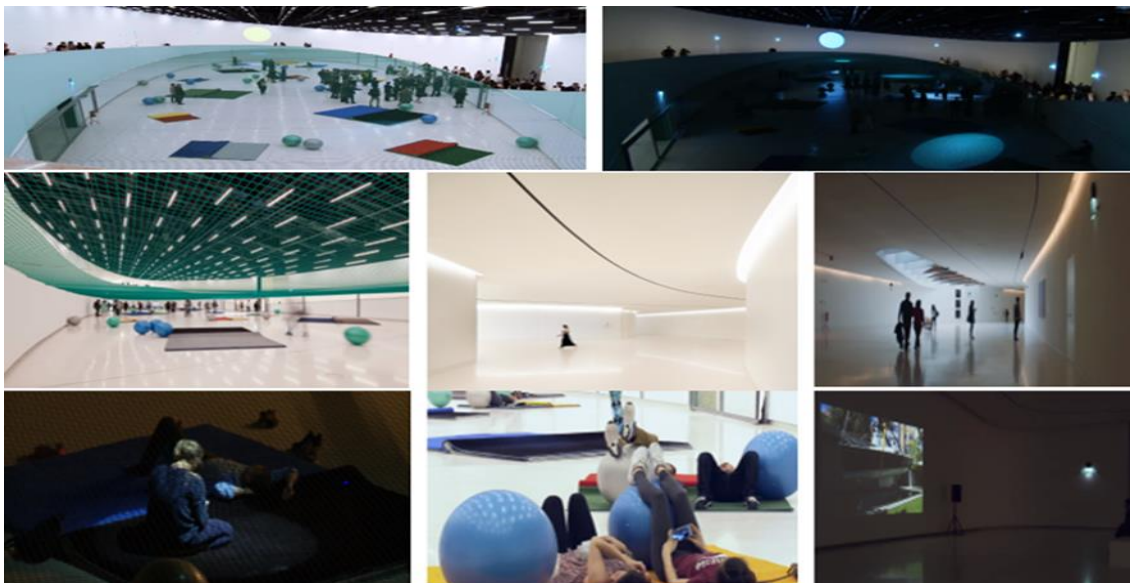


Figure 2 - Various exhibitions, including Dominique Gonzalez-Foerster. Pynchon Park (Utopia / Dystopia), figures from the top, left and middle of the last line, at the museum's inauguration on October 5, 2016 (net a, 2016).

Here it is worth mentioning the placement of the letters maat, in various colors all over the city, which made the museum known in Lisbon, even before its opening, and which led to a high number of visitors when it opened, It should be noted that the success of the initiatives in communication and involvement with the community in the opening of the museum were awarded, with the gold medal of the Communication Effectiveness Awards in 2016.

This success with the letters maat, made them become the logo and the brand image of the museum, present in books, magazines, articles that are sold not only in the museum store but in other places, such as fnac Portugal, (figure 3).

The search for products that combine the museum's innovative and creative spirit, can also be seen in the store with partnerships such as the one established, with the traditional jewelry industry, with the creation of an exclusive collection, which seeks to “redefine codes” (Santos, 2018). In it, is possible to see the interdisciplinarity and the search for different visions, experiences and concepts materialized, in this case, in pieces of jewelry, with different materials and creators from areas as different as architecture, art, design, marketing and even advertising, where the museum building is the motive for inspiration (figure 3).



Figure 2- Maat brand objects, (fnac, 2021).



Figure 3- Portuguese Jewellery X MAAT of 2017/2018 (net 0, 2020).

The integration with the community is also sought by the association with the themes that disturb today's society, as is the case of climate change and issues related to the environment, evident in the exhibitions of Tadashi Kawamata "Overflow", with an individual installation made with waste removed from the Portuguese coast (net 4, 2018).

The search for alternative forms of communication in line with the values that are sought to transmit is visible when, in 2018, the publicity of the exhibition *Eco-Visionaries: Art, Architecture after the Anthropocene* where 40 artists, including architects and designers, showed their vision the environmental changes that affect the planet, and where the museum tried to minimize the environmental impact by not using traditional forms of communication that involved any type of material such as flyers or mupis.

In this case, the museum opted for communication mouth to mouth, having the so-called eco-visionaries: elements that walked around Lisbon talking to whomever they met, and in different languages, about the next exhibition (figure 4).



Figure 4 - The eco-visionaries (net 6, 2018).

In any point of the city, in particular, on buses, coffee terraces, commercial and cultural areas of the city, namely in English or Portuguese, an initial contact was established and both the museum and the exhibition were presented, in a communication concept, spilling over the physical space of the museum: an extension of it embodied by these eco-visionaries, penetrating the city, the community, visitors, inhabitants, of different ages, origins and social status.

In terms of strategies for reaching information to potential audiences through digital communication, the maat since its inauguration in addition to its website, is present on the Instagram, Facebook and Youtube platforms (figure 5).

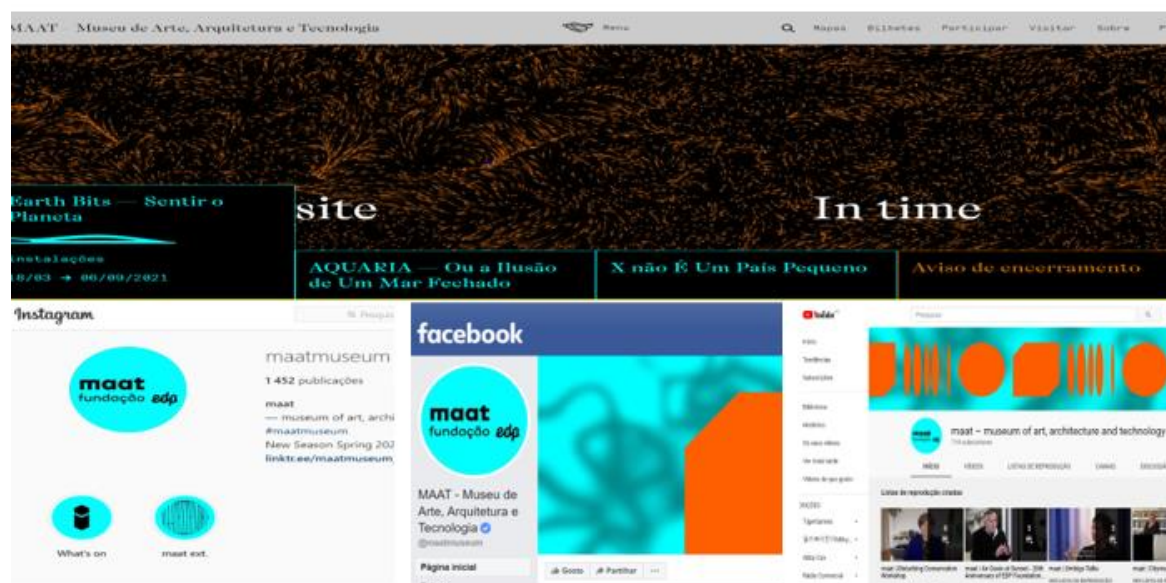


Figure 5- Above, maat website and below, maat on Instagram, Facebook and Youtube, respectively (net a, b, c, d, 2021).

The museum has an element in the team to deal only with social networks, where according to Mariana Gomes (2020), the platform that has the most activity is Facebook, being updated frequently and with a lot of content, followed by Instagram and finally by the Youtube channel.

In these platforms are shared contents explaining the concept of the museum, with videos, photos, exhibitions, schedules, activities, workshops, thematic views, among other subjects that seek to captivate the user to explore the museum's physical space.

The greater importance of Facebook compared to other electronic communication channels can be explained in part, not only by the popularity of the platform, but also by the greater interactivity since it is possible to comment, share content and mention in publications (Gomes, 2020).

In addition to the exhibitions, the museum has a set of activities that seek to communicate with the community through specific programs for certain target audiences, seeking dialogue, education and experimentation covering both artistic and technological issues such as "visits-dialogue, game visits, workshops, workshops with artists and educational residences - focused on the development of individual expression, creative capacities, different forms of appropriation and construction of

knowledge and the Continuous Projects program with educational institutions” (net 3 , 2020).

In terms of communication, the museum has been looking for new forms of communication in a pandemic time, namely through its website and with the in-time theme, where it seeks to provide a set of features, namely guided tours and the viewing of themes scheduled for the period in that the museum is closed (figure 5 and 6).

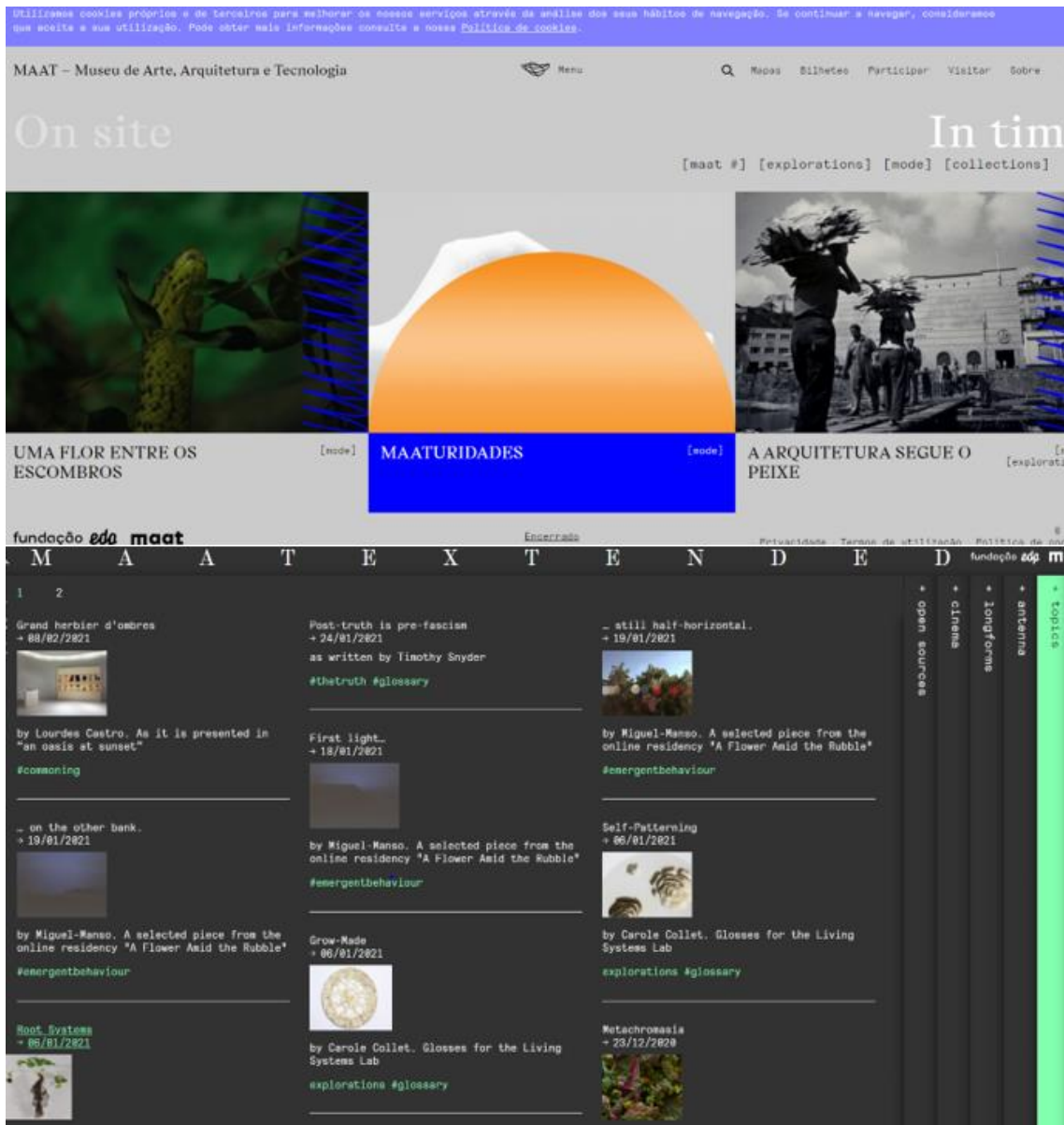


Figure 6 - In-Time, availability of visiting content in times of physical closure of the museum (net a and net 15, 2021).



Upwards. General Plan, Roof, floor 1 and floor 0, respectively

Figure 8- a. Drawn pieces from the museum (net b e8, 2015).

The museum, designed by British architect Amanda Levete, won or was nominated for several awards that prized her cultural project and architecture, which highlights the fact that was a finalist at: Surface Design Awards, Surface Design show, London and 2017 Mies van der Rohe; Riba International Prize; and having won the “Best Museum Architecture of the Year” at the 2017 Leading Culture Destination Awards, fig. 8 a, b.

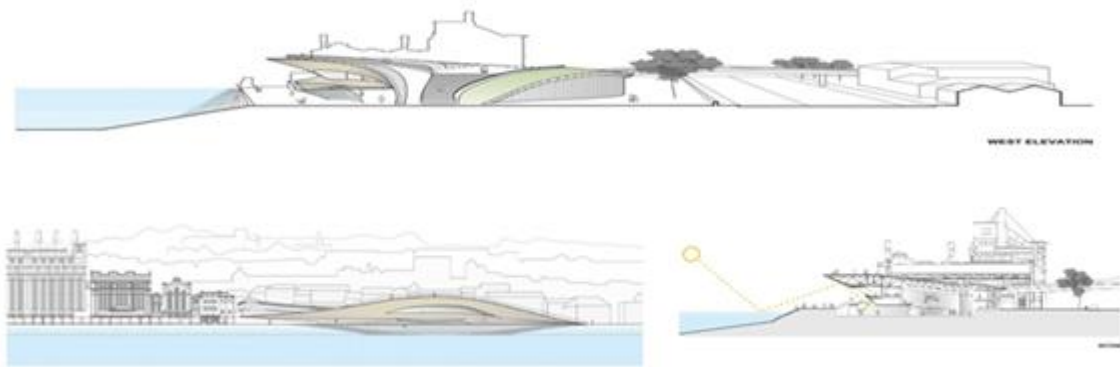


Figure 8- b. Cuts and west view (net b e 8, 2015).

Thus, the museum is not only an element of communication with its distinctive form, which quickly imposes itself as a brand, an icon of the city, but, through its project, it manages to create communication spaces that go beyond exhibition area created.

In effect, the exhibition area is about 3,000 m², was designed to merge with the landscape in an organic way, with the roof being an extension of the museum, thus being able to circulate outside, inside and over the exhibition area, “allowing uninterrupted circulation through volumes of different scales with reconfigurable functions” (net 9), as well as the visualization of what happens inside and outside the museum, through the different openings, namely in the roof and in the south facade, facing the river.

Commissioned to consider Art / Architecture / Technology, the project is integrated with the surrounding area, through a set of paths and spaces created on its roof and sides that connect city and river, in a two-way relationship, where, on the terrace, it can be turned towards either side (figure 9).

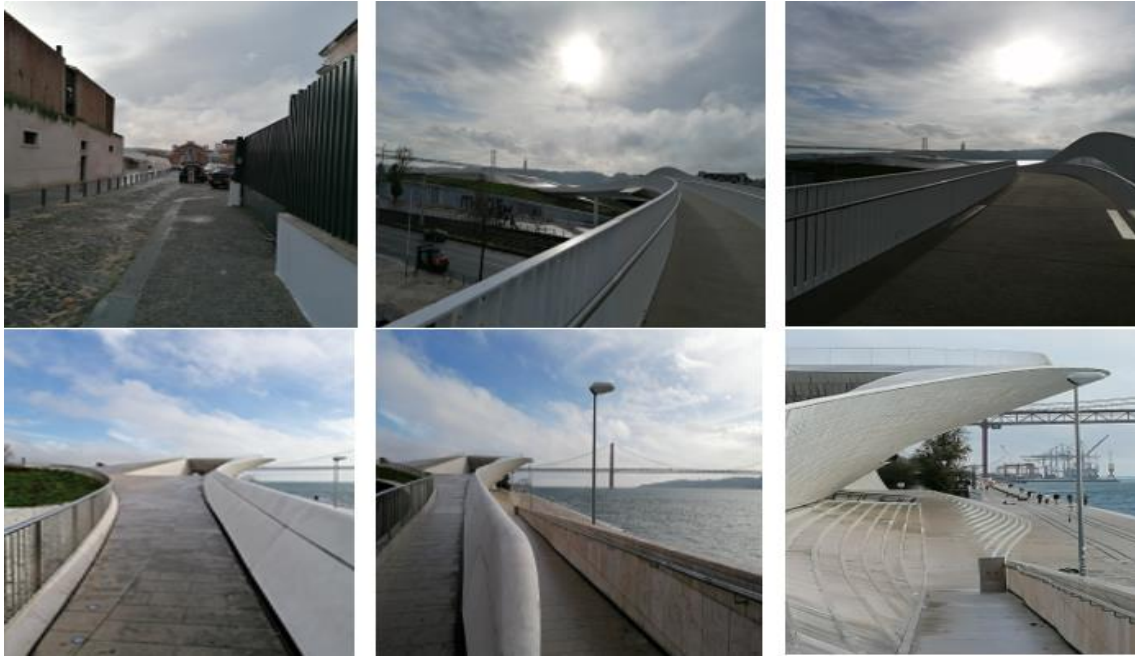


Figure 9- Access paths to the roof (Beato, Pinto, Veiga, 2021).

It is distinguished from other contemporary museological architecture projects in the area, by its integration into the landscape, and by the fact that by creating a set of public spaces whose area is larger than the exhibition area itself that overcomes the barrier constituted by Avenida Brasil and through the railway line thanks to the path that crosses them and leads to the roof / terrace, it manages to connect the city and the river (figure 10).



Figure 10- East and West view of the roof / terrace and paths (net b, 2021).

It also draws attention for the architecture, with its wave form on the south façade, and for its cladding which, following the Portuguese tradition, consists of about 15000 three-dimensional white ceramic tiles (net 9) that capture the light of this area Lisbon and reflect the river water (figure 11).

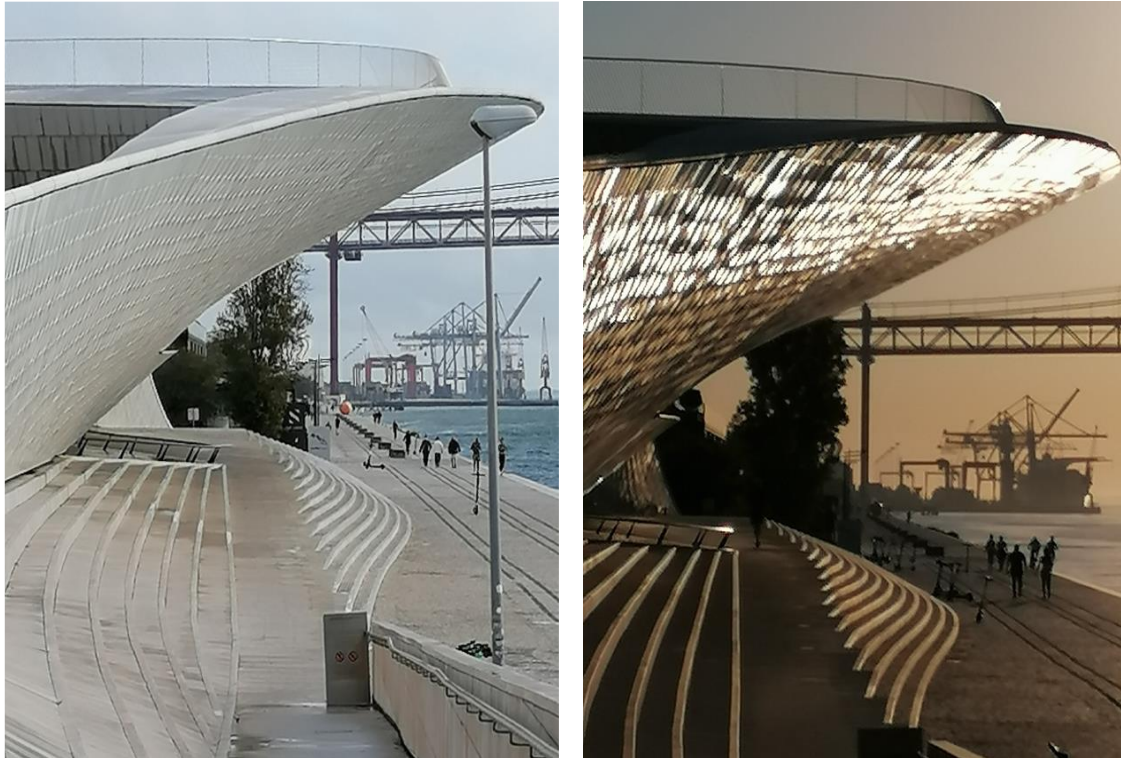


Figure 11 - The light and the museum, afternoon, and sunrise (Beato, Pinto, Veiga, 2021).

Due to these elements, the building takes on mutations that give it a distinct character depending on the lighting, or the climatic conditions, turning into a work of art with multiple meanings and signs, as can be seen in the previous and in the following figures.



Figure 12 - Sunset and night lighting on the south facade (net 10)

As mentioned, the openings allow circulation inside and outside, as an extension of the internal and external spaces, giving movement and mutation to the space, with circulation, reflection and light entering and leaving the building and outside (figures 13 and 14).



Figure 13 - The coverage of communication with the inside and outside of the exhibition space (net 12).

It should also be noted that the shape of the exhibition area, the entrance places and the openings, guide the visitor per se, in a bidirectional interior / exterior extension, without the need for elevators or additional signage, since the rounded shape of the “ramp”, which docilely guides the visitor from the entrance level to the lowest level where the exhibit is located, allows a first aerial contact on the level below (fig. 15). Its shape extends to the outside, and the coverage assumes a prominent place as a place for celebration, meeting or simply to be. The main room (fig. 13 and 15), on the other hand, sets the motto to direct the visitor in the desired direction without it being necessary, as mentioned, to overload the space with signs or other elements that assist in the displacement.

As forms of communication using music, sound, it should be noted that the museum itself has already served as an instrument for a music show entitled *Urban Singing* by Allard Van Hoorn, in 2017 (figura 16), as if the tiles that cover it were pieces of xylophone, in a performance where they were “played and tuned live as musical notes, from Fado to Candomblé, from Angolan. Mozambican themes to Cape Verdean rhythms”, (net 15).



Figure 14 - South entrance and opening space at different day time (top net13; bottom net 14).



Figure 15 - The circulation in interior exhibition room (net12).

The interaction with the community is also carried out using outdoor spaces for, namely, the projection of films, music concerts and even for exhibitions, open to all who travel for the purpose, or who pass by the place, stop, and participate.

It is another form of open communication that seeks to interact with those who pass by, making them a visitor to the museum, attracted by the object, seen, heard, touched.



Figure 16 - The maat “played” by Allard Van Hoorn, in 2017 (net16)

Here the roof of the museum on smooth steps that form a ramp, is the preferred stage for these exhibitions, such as the figures “Romy and the dogs” in 2020, by the French artist Xavier Veilhan, with the cast aluminum statues in colors contrasting with the white of the museum’s covering and that attract those who pass by intentionally or accidentally, inviting the interaction between the public and the next figure, object (net 5, 2019).

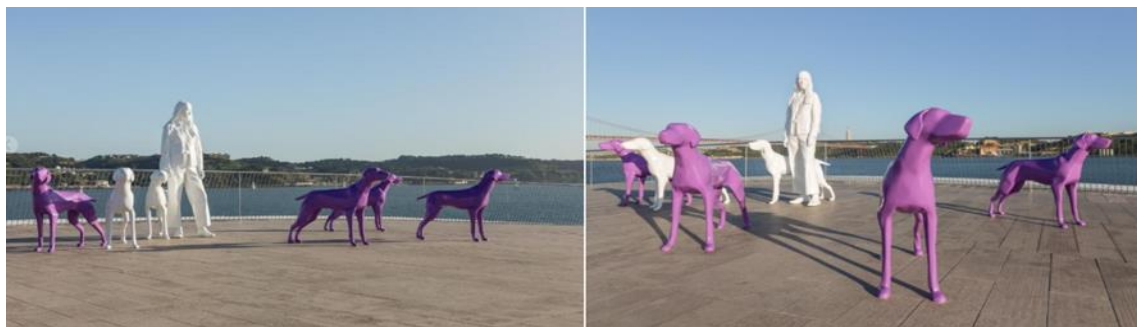


Figura 17 - Romy and the dogs, exhibition on the roof, photos by Brun Lopes (net 5, 2020).

In summary, the museum shows some of the current communication techniques in which the interaction with the public, with the community, stands out, where the presence of actions in favor of education and training is a constant. The fact of having a large space, without a permanent collection, makes it possible to use it in an uninhibited and uncompromising way, without the constraints of being limited by the presence of objects. This fact allows the museum to recreate its interior, reinventing it at each exhibition, at each performance, at each use.

It is worth mentioning that, due to the characteristics of its architecture and its insertion in the place, the building itself is a communication vehicle, where the terraces, (places to be, to pass through, to see), the openings, (either in the façade or in the roof), allow physical overcoming, in an extension of communication into and out of the material to be exhibited or the landscape that is glimpsed. Even its coating, in white tile, translucent with relief, gives it a peculiar three-dimensionality, which changes color according to the time of day, the time of year, communicating sensations and stimuli to those who use it, stepping on it, seeing it, feeling it.

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A CASE STUDY - Italian Heritage Communication

*The case of the Fondazione Romualdo Del Bianco
- Life Beyond Tourism*

Developed by: Corinna Del Bianco

Life Beyond Tourism

The Fondazione Romualdo Del Bianco - Life Beyond Tourism is a private Florentine institution dedicated to dialogue among cultures. It was established in 1989 from an idea of the Florentine entrepreneur Paolo Del Bianco who, working as a hotelier in Florence, a World Heritage Site since 1982, realized that welcome and hospitality presented a great opportunity for social purposes, especially in the particular historical moment when, with the fall of the Berlin Wall, the world was opening up. From here came the idea to create a specific study and research center focusing on the encounter and dialogue among cultures. The Foundation was formally established in 1998, after a few years of meeting activities, mainly among students and professors of the faculties of architecture and arts from the former Soviet Union and Soviet Bloc with weekly workshops in Florence. In over thirty years, the activity and research of the Foundation have led to the creation of an international network of over 500 institutions and universities in 111 countries and 5 continents. Through this encounter's activity the *Life Beyond Tourism - Travel to Dialogue (LBT-TTD)* research project has been developed, verified by the Foundation's international board of experts, and today it is recognized by important international institutions, such as UNESCO, ICCROM, ICOMOS and UNTWO. *Life Beyond Tourism* recognizes in heritage, through travel for cultural purposes, a powerful occasion for intercultural dialogue and it provides the tools to promote a new way of travelling as well as welcoming and hospitality practices marked by dialogue. Aiming at a widespread distribution, the research has later developed into the *Movimento Life Beyond Tourism - Travel to Dialogue* which works with online and offline tools in order to enhance territories and their cultural expressions in respect for diversities. Moreover, the Istituto Internazionale Life Beyond Tourism was created, that leads research and training activities with courses, seminars and international conferences whose purpose is to spread and enforce the values promoted and hoped for by the Fondazione Romualdo Del Bianco in the name of respect, dialogue among cultures and peace among people.

The fundamental themes of the research

Over the years, developing the research and all related activities of practical implementation, the Foundation has developed themes which have been published, presented and spread through multiple channels, having become the milestones of its research. Below, the three recurring themes which have already been presented at,

among the most significant occasions, the 2018 UNESCO¹ *World Heritage Committee* in Baku, Azerbaijan, and in 2019 in Manama, Bahrain will be outlined.

Heritage and travel: a combination that creates opportunities for dialogue among cultures

Central to every reflection led by the Foundation is heritage that, through travel, creates opportunities for dialogue among cultures. When a traveler visits a Site for cultural interest purposes, they bring in that territory not just themselves and an opportunity for all related economic activities, but also their culture. Moreover, they do it freely, spending their freetime and money. Given these elements, it is safe to think that these travelers are potentially open to learning, to make new experiences and thus opening themselves up for dialogue with those they encounter, both residents and fellow travelers. The travelers' attitude towards dialogue is combined with the far-reaching numbers of tourism which have not stopped growing, despite the fact that in 2020 tourism has drastically stopped due to the health emergency that has prevented travel and gatherings. Traveling nowadays is easier and cheaper than it was in the past, thanks to the digital tools the contemporary society is currently provided with, the growing numbers of infrastructures and the fact that our globalized world has taught us to have a more open mind, allowing to see and giving everybody a constant opportunity to deal with far away places. Becoming a traveler is a widely common ambition in order to make experiences in contexts which can be quite different from the already known ones, and to discover new worlds and new ways of life and living.

This new approach towards travelling has exponentially developed in the span of a few decades between the 20th and 21st centuries. Today, the tourism system represents both a resource and a risk: on one hand, it is dangerous because if the local administration is not capable of controlling and leading the change, there is the risk of *Overtourism*² with, above everything else, the loss of local residents and cultural identity, an impoverishment often irreversible. On the other hand, though, there is the

¹ The main body the Convention for World Heritage (1972 Convention) acts through is the UNESCO *World Heritage Committee*. This consists of 21 members elected every two years by State Parties during the General Assembly. The Committee reunites each year, usually in June and July, and can also convene extraordinary meetings during the year. The Committee, with the professional support of three organizations mentioned in the Convention (ICCROM, ICOMOS and IUCN), selects heritage sites, both cultural and natural, which, in order to be included in the World Heritage List, must be nominated and evaluated.

² The term *Overtourism* has been used for the first time in 2006 and defines a phenomenon concerning a popular destination or site that becomes overcrowded with tourists and where residents suffer because their way of life changes because of tourism. This goes hand in hand with environmental, pollution and social changes issues. Finally, *overtourism* also damages tourism itself, because it creates a negative perception of the opportunities to experience the activities and heritage considered typical of a certain destination.

opportunity for a widespread and worldwide cultural development of the individual and the community, opportunity frequently pushed into the background in favor of tourism-based economic growth seen as a reason for local development.

Since 2007, the Fondazione Romualdo Del Bianco, with the *Life Beyond Tourism - Travel to Dialogue* research, has worked towards enhancing cultural expressions and the territories' identities to push for a sustainable development rooted in culture rather than economic profits. Communication of cultural heritage, in its tangible and intangible forms, is fundamental in order to safeguard and promote them correctly. The Foundation has studied the opportunities for intercultural dialogue that come into being in World Heritage Sites and, as a consequence, has created the tools to map local cultural expressions and to promote, in such territories, commercial products capable of faithfully communicating history and traditions in order to start a widespread dialogue process among cultures. This concept has been published in the book *I Siti per il Dialogo* in 2016 (Fondazione Romualdo Del Bianco, 2016) with the later development of a certification system, the *Certification for Dialogue among Cultures DTC-LBT:2018* (Fondazione Romualdo Del Bianco, 2018), towards the management of intercultural dialogue, addressed to companies or institutions that wish to openly introduce dialogue in their products or their activities.

Heritage as a Builder of Peace

Heritage that is a reason for travel is thus recognized as the starting point for opportunities for Peace, because it allows for an exercise in dialogue and, as a consequence, in tolerance and respect. Dialogue is also a fundamental element in safeguarding heritage itself because, promoting respect for the diversity of cultural expressions and their promotion, it fosters understanding and thus conflict resolution. This concept, publically presented for the first time in 2018 at the event for the UNESCO *World Heritage Committee* in Manama, Bahrain, has been published in the book *World Heritage for Building Peace*, which also promotes the appeal *Building Peace through Heritage* to the International Community (Fondazione Romualdo Del Bianco, 2019). The interaction among heritage, travel and dialogue bears a potential that is now being recognized and frequently mentioned, for instance even in the case of the Covid-19 pandemic, the Secretary-General of the United Nations, Antonio Guterres, said that:

“Tourism can be a platform for overcoming the pandemic. By bringing people together, tourism can promote solidarity and trust crucial ingredients in advancing the global cooperation”³.

The Foundation was among the first to deal with and highlight the theme, and to work towards the , communication, safeguarding and enhancement of cultural identities in different territories. As Sue Hodges says⁴:

“The Life Beyond Tourism movement is the only organisation, to my knowledge, to have placed intercultural dialogue at the centre of tourism before COVID-19 struck. The Life Beyond Tourism model is not only intended to foster peace and protect and enhance world heritage, but also to provide support to communities associated with heritage sites and local cultural expressions of heritage.” (Hodges, 2020)

The research is verified by the Foundation’s international experts, including many representatives of the most important institutions for heritage protection. For instance, Marc Laenen⁵ writes:

“Life Beyond Tourism Movement creates basic conditions for the development of a society, where all cultures and subcultures share responsibilities to develop a convened concept of man and society.” (Laenen, 2020)

The importance of communicating cultural expressions and intangible heritage

Cultural expressions and intangible heritage are essential in the patchwork of elements that makes the identity of a place unique and multifaceted. A cultural expression is a reality or an activity peculiar to the culture of a certain place, getting to know them allows us to appreciate diversity and facilitates dialogue among cultures. Intangible cultural heritage manifests itself through traditions and oral expressions, performative arts, social practices, rituals and holiday events, knowledge and practices related to nature, the universe or traditional crafts. Working towards preserving it is even more important because, not being subject to a material deterioration, which would be easy to spot, its protection is more complex and includes the recognition, documentation, research, preservation, safeguarding, promotion, enhancement and communication of

³ <https://youtu.be/hrVcOLirxUU>

⁴ President of the ICOMOS International Scientific Committee on Interpretation and Presentation of Cultural Heritage Sites.

⁵ Marc Laenen, one of the Foundation’s experts who has occupied many relevant positions, including Director-General of ICCROM from 1993 to 2000.

its intangibility through education, both formal and informal, and the revitalization of all related aspects (UNESCO, 2003). In this context, with its goal of fostering respect for cultural diversity (UNESCO, 2005), in 2018 the Foundation has promoted the start of the *Movimento Life Beyond Tourism - Travel to Dialogue*⁶ which works towards the safeguarding of the cultural identity of a place by enhancing its cultural expressions⁷. Just like Carlotta Del Bianco explains in her interview conducted in June 2020⁸:

“Communicating the heritage is essential for the maintenance and safeguarding of the local cultures of the territories, the place identities. [...] When heritage communicates it means that it opens up to external knowledge, it shows itself in all its splendor to travelers who want to discover the culture it preserves.”

The Movement promotes both face-to-face and online activities which allow the communication and visibility of cultures from different territories, contributing to raise awareness of local communities, of their cultural value and, as a result, their resilience in situations of adversity.

Communication activities

Over the years, the Foundation has worked on multiple communication fronts which can be briefly outlined in three main areas:

1. communication among people, according to the Foundation’s mission towards dialogue among cultures, both in the scientific and academic fields;
2. communication of heritage, especially with cultural expressions mapping;
3. communication of the Foundation’s research and activities.

⁶ www.lifebeyonddtourism.org

⁷ As Laenen states, the Movement’s activity is particularly innovative in its attempt to field a series of questions regarding territory management, as well as the promotion of mutual understanding and respect for diversity: *“There is no legislation that manages cohabitation of different cultures. Apart from the International Court of Justice in De Hague that deals with violations of international law, international pacts, declarations, charters and recommendations such as the Universal Declaration of Human Rights (1946), the International Covenant on Economic, Social and Cultural rights (1966), UNESCO’s Conventions (2005), the Council of Europe’s Faro Convention (2005) and others offer policy frameworks for a change of attitude towards society, towards ourselves and towards the “others”. However, for an effective culture of mutual understanding and respect and for the right attitude and behaviour, a grassroots approach by a social “Movement” may be more effective. The Life Beyond Tourism Foundation’s Movement responds to such profile and is one of the worldwide most important actors with a strong potential to make it happen.”* (Laenen, 2020)

⁸ Vice-president of the Fondazione Romualdo del Bianco and president of the *Movimento Life Beyond Tourism*. Her interview can be found by the end of this paper.

Communication among people

This type of communication has been paramount in the Foundation's activity even before its establishment, as it is the heart of its mission. First with student workshops and seminars and, at a later moment, developing more and more in the academic and scientific fields, establishing strong collaborations with international institutions such as UNESCO, UNWTO, ICCROM, ICOMOS, the United Nations University, the International Partnership for the Satoyama Initiative (IPSI) and many more.



Figure 1: The Florence Youth and Heritage Festival. Photograph Etaoin Press.

International student workshops

As previously mentioned, the Foundation's activity began with workshops for students mainly coming from the former Soviet Union and Soviet Bloc, on the subject of architecture and arts, which involved international working groups whose results were measured according to the degree of integration and dialogue established among the students. Since then, the workshop activity has changed but has always been present, representing an important meeting opportunity among young people through heritage and travel. More recently, an event particularly rich and vibrant took place in 2014, the *Florence Youth and Heritage Festival*, official side event of the 2014 ICOMOS General Assembly dedicated to youth and organized by the Foundation. On such

occasion, international students, from 10 years-old to university, met in Florence where they had the chance to interact with experts from the world of design and restoration during a series of events on the subject. Speakers at the event included Patrik Hogan from the Nasa World Wind Project, Michael Turner, UNESCO Chair at the Bezalel Academy in Jerusalem, the architect Stefano Boeri and Bruno Santi, director of the Opificio delle Pietre Dure in Florence.

Scientific events

Since 2001, the Foundation has hosted, organized and coordinated over 150 scientific events in Florence in the venues of the *Centro Congressi al Duomo*, *Life Beyond Tourism best practice*, such as the *Auditorium al Duomo* and *ICLAB Intercultural Creativity Laboratory*. These also include an on-going collaboration with ICOMOS International, with the Foundation hosting up to five ICOMOS International Scientific Committees each year, they currently are *Theory and Philosophy of Conservation and Restoration*, *Interpretation and Presentation*, *Mural Painting* and *Cultural Tourism*.

World Forum to Change through Dialogue - Building Peace through Heritage

The Life Beyond Tourism research and the tools to put it into practice are developed and discussed by international experts who meet at the forum that takes place in Florence every year, organized by the Movimento Life Beyond Tourism - Travel to Dialogue and titled *Building Peace through Heritage - World Forum to Change through Dialogue*, where the themes of heritage, travel and preservation are placed side by side, in the debate for dialogue among cultures, with the environmental issue, which is an element of fundamental importance for heritage and tourism management⁹. From the perspective of Life Beyond Tourism which strives to unite theory and practice, the event presents a series of tools, including the territorial *focus* where good practices for places' development and management are presented. This section of the event is known as *Focus to Change* which, in 2020, found its first case study in the City of Prato, a city in Tuscany, in Italy, that has a deep-rooted tradition in the textile industry. The city, located a few miles away from the more famous Florence, is committed to a sustainable development, particularly with two projects presented at the forum: the Prato Urban Jungle project of urban forestry, along with the architectural firm Stefano Boeri Architetti and Stefano Mancuso, and the innovative festival Recò about circular economy, which Prato, with its textile district, has historically been on the frontlines of. Moreover, it fosters communication between the

⁹ Further info at the following link <https://www.lifebeyonddtourism.org/it/events/world-forum-to-change-through-dialogue/>

academic world and the world of cultural expressions, that participate and present their realities within the *international showcase*. Since the beginning of the Movimento Life Beyond Tourism - Travel to Dialogue, the international showcase has always been the moment of event that brings cultural expressions from different territories to tell their stories, showcasing their products, their history and their knowledge.



Figure 2: A meeting of the ICOMOS Theory and Philosophy of Conservation and Restoration Committee. Photograph by Corinna Del Bianco

Heritage communication and cultural expression mapping

The Life Beyond Tourism Portal www.lifebeyondtourism.org

Online communication is of paramount importance in order to represent, map and present cultural expressions from different territories. Online visibility is not always easy to access for artisans and small companies, but it has nevertheless become essential in today's world in order to promote products and make them accessible to a wider range of people and nationalities. 2008 saw the opening of the portal www.lifebeyondtourism.org, a platform that allows its members to introduce themselves on the internet and communicate with each other through a personal page where they can list all information concerning their history and products, sell them in e-commerce and other related activities. This allows for a preliminary mapping developed in collaboration with the universities that have joined the network,

identifying different categories which reflect the different types of users joining the movement¹⁰.

The portal opened in ten languages (Italian, English, French, German, Spanish, Portuguese, Arab, Japanese, Chinese and Russian) and more recently, after a complete layout and content update, has been simplified and is now available in Italian and English.

The Movement keeps in touch with its network through its online pages and periodical newsletters and emails about specific themes. These communications are written in a simple language, suitable to a wide-range circulation among people who are interested in heritage, travel and culture.

Two projects for Covid-19 time: Vo per Botteghe Web and Art in our Heart Web

The beginning of the lockdown brought on by the Covid-19 pandemic has seen the creation of two projects that offer services for free to artisans and artists in order to help them promote and market their works through the portal. These projects are *Vo per Botteghe Web*¹¹ for artisans and *Art in our Heart Web*¹² for artists. The first project is addressed to small commercial activities and artisans that had to close their workshop because of the restrictions enforced following the pandemic and that did not have the tools to quickly, independently and for free provide themselves with an online showcase that could have allowed them to preserve their visibility and potential audience, on a national and worldwide scale. The project began with the intention of bringing people together in a particularly difficult moment with an online version of *Vo per Botteghe*¹³. The second initiative, *Art in our Heart Web*, represents a new section of the portal dedicated to the art world. Through this section the artists that have joined the Movement can showcase their works in virtual exhibits, promote their events and open their online store, presenting their work to an international network devoted to culture. Both are solidarity projects and, as such, are free.

¹⁰ It is possible to join the Movement as a company, institution, artist, supporter and individual or young member.

<https://www.lifebeyondtourism.org/register-now/>

¹¹ <https://www.lifebeyondtourism.org/it/vo-per-botteghe-web/>

¹² <https://www.lifebeyondtourism.org/it/art-in-our-heart-it/>

¹³ *Vo Per Botteghe*® was born in 2016 in Florence and it asks the management of the hotels and other accommodations joining the project to accompany, personally and for free, their guests who are interested in getting to know the Florentine *botteghe*, for purely cultural, as opposed to commercial, purposes, because those artisans workshops, threatened by the rules of the contemporary market, represent the local cultural landscape.

Websites

The portal is joined by a series of other websites that represent the different realities which came into being from the Foundation's ideas and developed over the years. Thus, alongside the Foundation's official website www.fondazione-delbianco.org, the websites for the Istituto Internazionale Life Beyond Tourism www.istitutointernazionalelbt.org, Palazzo Coppini www.palazzocoppini.org and Museo Fondazione Del Bianco www.museofondazioneedelbianco.org are also available. Online communication is further completed by social media which, especially Facebook and LinkedIn, currently play an important role in the widespread communication of all activities.

Certification, face-to-face and online training activities

In order to create a commercial product that contains dialogue among cultures and allows for transparency in its marketing, the Foundation has devised a certification system called *Certification for Dialogue among Cultures - Life Beyond Tourism DTC-LBT: 2018* (Fondazione Romualdo Del Bianco, 2018), a tool which, alongside training courses, allows all interested parties (companies and institutions) to analyze the potential of their own product and work, and to set goals for themselves towards improvement, with ethical and social and not just economic profits and proper verification tools. The Movimento Life Beyond Tourism - Travel to Dialogue provides its members with educational activities available both face-to-face and in e-learning. These are mostly conceived for college students dealing with heritage and urban management, and for trainers, professors and local administrations that want to implement the ways of development proposed by Life Beyond Tourism within their plans of education, development and heritage management.

Info Points

Universities of the network that want to establish a stronger collaboration can join the *info points* network to get in touch with other universities, facilitate the start of new projects and collaborations, involve their students, provide them with additional material about Life Beyond Tourism and create employment opportunities¹⁴. These *Info Points*, strongly advocated for by the universities of the network, represent collecting points of initiatives for institutions, teachers, researchers, graduate students and students who wish for more in-depth information, to give their

¹⁴ <https://www.lifebeyondtourism.org/it/lbt-info-point-network/>

contribution to the issue of heritage and travel towards dialogue, and to join a network with other participating institutions.

Communication of the Foundation's research and activities

The communication of the Foundation's values and research goes through multiple and vastly different channels and concerns all activities. For the purposes of a schematization four communication spheres have been identified. The first concerns presentations at international scientific events, the second focuses on publications, the third on press and other literature, and finally a fourth one is represented by Palazzo Coppini, where the Foundation's offices are located and that, besides communicating and strongly representing the history and realities joining the Foundation's network (as previously mentioned, it is also where the Foundation's Museum is located), is also an example of a careful conservative restoration.

Presentations at international scientific events

Having built a widespread network over five continents which is particularly sensitive to the issues at hand, and having proved to be active and responsive in the proposed activities, the Foundation has been invited to present the research developed over the years, with its International Experts, at several relevant events such as the United Cities and Local Governments World Summit that took place in Durban in November 2019, the International Union of Architects' Forum (UIA) that took place in Baku in June 2019, or the previously-mentioned UNESCO *World Heritage Committee* where the Movimento Life Beyond Tourism - Travel to Dialogue had the chance to present its vision and activity during two parallel events on the subject. Presentations are prepared each time according to the specific cultural and linguistic context and then developed in order to better explain its activity and give a valuable contribution to the debate.

Publications

The Foundation has always published the results of its research and to this day its bibliography counts over 50 publications. To ensure both circulation and communication, the publications are completely available at the library in Palazzo Coppini, online, in the relevant section of the website www.lifebeyondtourism.org, or on the Academia.edu profile for Paolo Del Bianco, President of the Foundation. Each publication is communicated to the Foundation and Movement networks through

official presentations, a press office, articles on the web portal and through the Movement's monthly newsletter. Publications are conceived for an international, scientific and academic readership; thus the language is more complex and use as a reference the main texts and documents that regulate the theory and philosophy of heritage preservation and travel. In order to better communicate with its network, the Foundation writes the better part of its publications in three languages: Italian, English and Russian.

The books are currently published by a dedicated publisher called Life Beyond Tourism Edizioni and can be divided into three main areas:

1. *research development*, concerning books containing institutional texts, reflections and elaborations of Paolo Del Bianco and the Foundation's Board's thought, the implemented activities and the Experts Assemblies contributions.
2. *conceived and supported research*, for instance, in 2016, Carmen Zinno's research, winner of the scholarship to expand on her research *Viaggio, Incontro, Ascolto. Ospitalità Tradizionale*, which has been published with a foreword in Italian, English, Russian, Spanish and Japanese (Zinno, 2016).
3. *conference proceedings*, which are extremely valuable tools because they represent the international and transversal nature of themes that, thanks to the Foundation, encounter and dialogue with each other in order to build bridges and connections. In particular, these publications wish to stimulate reflections and share experiences and before the scientific conference connected to the Forum, the experts' contributions, elaborated in response to a special call for papers, are collected in a single publication which represents an important moment in sharing a research about heritage and travel meant to create opportunities for dialogue among cultures.

Press and literature

The information concerning the Foundation's activities is sent, through specific press releases, to physical and online newspapers, on a local and national level. On specific occasions, the Foundation also makes use of international press conferences at the *Sala della Stampa Estera*¹⁵. Additionally, there are local, national and international interviews on TV as well as on relevant publications; the most recent ones include an

¹⁵ www.stampaestera.org

interview with the author of the present paper on the magazine of the Union of Architects of Azerbaijan, Memar n. 23¹⁶, focusing on the 2019 International Forum of the International Union of Architects (UIA), where the Foundation has been invited to present its research and activity as a keynote speaker¹⁷. Finally, the Foundation produces ordinary literature, both on paper (leaflets, brochure, roll-up) and digital (such as photographs, videos, graphs, presentations, social animations, etc.) paying attention to the language, image and layout which are coordinated and carefully studied each time according to the specific target audience.

Palazzo Coppini: a palazzo and a set-up presenting its activity and network

Palazzo Coppini is where the Fondazione Romualdo Del Bianco has its offices but also where the Museum with the Foundation's collections is located. It is situated at the heart of Florence's old town centre in a Renaissance *palazzo*¹⁸. The building underwent a complete conservative restoration in 2013 that has transformed it from building used only for its offices to a multi-purpose destination, with two floors open to the public, with the Museum and rooms equipped for meetings, and another floor for the offices¹⁹. The restoration is a successful example of a historical building upgrade because it communicates Florence's cultural identity with an architectural project that has enhanced the original building and, at the same time, represents a good practice for its new function as a Museum which allows visitors to become aware of the Foundation's thirty-plus years of activity towards dialogue.



Figure 3: The Beglaryan Room on the first floor, with a glimpse at the custom furniture for the museum's collection and the library.

¹⁶ <http://www.uaa.az/index.php/en/magazine-mm-en>

¹⁷ <https://www.lifebeyondtourism.org/corinna-del-bianco-cultural-heritage-is-crucial-in-the-process-of-bridges-between-nations/>

¹⁸ Italian name for traditional Renaissance residential typology.

¹⁹ Palazzo Coppini has been the subject of the Erasmus+ UNINET project that has recognized it as a good practice in built heritage conservation, management and use (Del Bianco, 2020)



Figure 4: The entrance to Palazzo Coppini. Photograph by Corinna Del Bianco.



Figures 5 and 6: Comparison between two different moments in the building's history, on the left the entrance as captured by Paolo Del Bianco in 1974 and on the right in a photograph taken by Corinna Del Bianco in 2019.

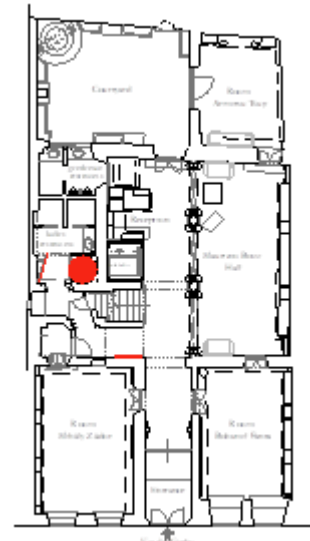
The communication of the activity conducted over the years represents a commitment reflected in the architecture, starting from the *palazzo* entrance where, along with

the name of the building, there's also a Maurizio Bossi²⁰ quote *“in viaggio per il dialogo, un passato da conoscere assieme un comune futuro da costruire”*²¹ and brass plates with the logos of the most active institutions in the Foundation's network.



Figure 7: The Central Maurizio Bossi Room. Photograph by Corinna Del Bianco.

But the commitment to communicate the Foundation's day-to-day life is also visible in several details, including the fact that each room is dedicated to a Foundation's expert who has given a significant contribution to help it acquire international status.



Figures 8, 9 and 10: The helicoidal staircase and the play of mirrors. Photographs by Corinna Del Bianco and Lubos Hazuka and drawing by Giuseppe De Ieso.

²⁰ Maurizio Bossi (1945-2016), director of the Centro Romantico Viessesux in Florence and councilman of the Fondazione Romualdo Del Bianco.

²¹ *“Travelling for dialogue, a past to discover together, a shared future to build”.*

As it pertains the communication of the most relevant elements of the *palazzo* architecture, the care in enhancing and giving visibility to a very precious, yet hidden, ancient helicoidal staircase in *pietra serena*²² must be remembered. Supposedly, the staircase was only for private, almost exclusive use of the owner, and used to lead to a secret room, which is why it has always remained deliberately hidden. Thus, the project towards enhancing it has entailed a remarkable structural effort by opening the partitions, which has allowed a play of mirrors that makes the staircase visible even from the middle of the main room.

Conclusions

Communicating heritage is of paramount importance and it is also necessary to address the right interlocutors in order to outline the proper type of language, communication and channel to be used. Intangible heritage is very difficult to preserve, transmit, protect and enhance, but it is what makes the identity of a place and heritage unique, and it must be necessarily communicated through education and information to the local community as well as travelers. The Fondazione Romualdo Del Bianco has been chosen as an example of best practice because in its thirty-plus years of practical and theoretical activity has structured several communication activities that range from the creation of opportunities for dialogue among cultures, to heritage communication, with cultural expressions mapping and enhancing tools, to the communication of its research. It does so through online and face-to-face tools, with meetings, educational and scientific activities, proper tools to enhance the cultural expressions of a place and its intangible heritage in order to raise awareness and, as a result, the respect for cultural diversity, therefore facilitating the dialogue among people.

²² Grey stone traditionally used in Florentine Renaissance architecture.



**Interview with Carlotta Del Bianco,
Vice-President of the Fondazione Romualdo Del Bianco
and President of Movimento Life Beyond Tourism**

June 2020

Q: What is the importance of communicating the heritage?

A: Communicating the heritage is essential for the maintenance and safeguarding of the local cultures of the territories, the place identities. The heritage contains inside it a set of cultural expressions that refer to a territorial place made of history, traditions, art, craftsmanship, folklore, flavors, knowledge. When heritage communicates it means that it opens up to external knowledge, it shows itself in all its splendor to travelers who want to discover the culture it preserves. In this way the traveler is educated to respect the place he/she visits and, consequently, is educated to protect it. The attentive traveler will in turn be able to transmit the communication message learned in the place of the heritage even outside the territory, becoming an active bearer of knowledge and respect.

Q: The Foundation is an example of communication of heritage towards the traveler. What are the tools used over time by the Romualdo Del Bianco Foundation for proper communication and enhancement of heritage and cultural expressions?

A: The Romualdo Del Bianco Foundation was born in the aftermath of the fall of the Berlin Wall to become the bearer of intercultural dialogue and bring cultures closer together that the world's political history had distanced and, at the same time, promote respect for the cultures enclosed in the various territories. The Foundation has always considered important the element of knowledge to be able to relate to the local cultures of the territories. One of the basic assumptions of humanity, well explained also by an artistic installation by Dino De Ranieri, present at the headquarters of the Foundation in Florence, is that human emotions are feelings that

all men on Earth share: the difference lies in how each perceives them and acts on them. If humanity acted always keeping these values in mind, it would be able to enhance the cultural expressions of its own and others' territory. From these bases an ethical action was born and developed which took the name of Life Beyond Tourism and which, today, through the activities that the Life Beyond Tourism Travel to Dialogue Movement carries out, wants to carry out intercultural dialogue involving subjects in various levels: from individuals to companies and institutions. This activity translates into a series of initiatives aimed at enhancing the cultural expressions of the territories, so that they can be known at all levels and concretely enhanced with a collective protection action that starts from the knowledge of the places, with their own traditions, own products and values.

Q: Communicating a territory, a route, a heritage asset is an action of fundamental importance both for those who live it and for those who must visit it. What impact does a communication not well developed on the heritage and the cultural expressions? What damage can the cultural identities of the territories have?

A: Communication is a fundamental element of knowledge. The world of communication provides many tools and techniques to best build a message that can enclose the essence of the cultural expressions of a territory. A lack of communication can translate as a lost opportunity to build a dialogue with a new interlocutor who can approach the territory. This breaks down another important element for development which is that of confronting what is different. Confronting with the other leads to intrinsic improvement and predisposes to active listening. Cultural expressions have the opportunity to make themselves known to the traveler and establish a lasting relationship with him made of mutual dialogue. Those who open up to dialogue will be able to evolve and retain the traveler who will be encouraged to return and/or recommend the territory positively to other travelers. All this translates into concrete creation of services suitable for residents and travelers with the involvement of all the players in the area.

Q: What is the maximum enhancement that a territory can obtain from good communication?

A: A communicating territory will have actors that are stimulated to raise awareness of the territory itself with a consequent creation of intervention plans

by the various actors (institutional, corporate and community). All this translates into an increase in the public's desire for knowledge of the area: an increase in tourism, interest in local products, support for the various production chains. Therefore, a virtuous circle is created made of collaborations between cultural expressions of the same territory to team up and enhance their own territory.

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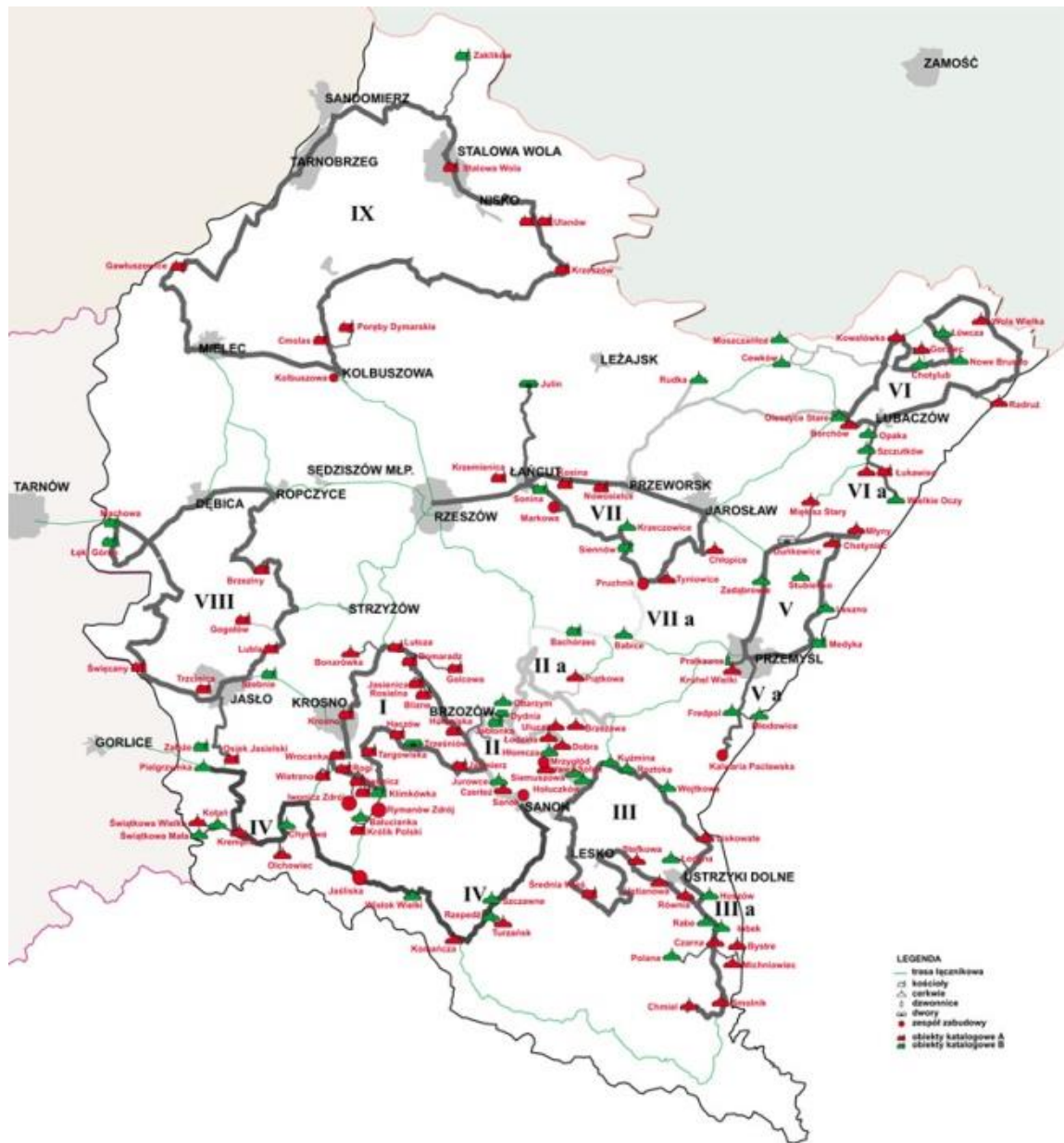
A CASE STUDY - POLISH COMMUNICATION
promotion/presentation

The Wooden Architecture Trail

Developed by Anna Fortuna-Marek

Establishment

The Wooden Architecture Trail is Poland's largest interregional well-known cultural tourist trail. Currently, the trail runs through the territory of four voivodeships: Małopolskie, Podkarpackie, Śląskie and Świętokrzyskie.



Routes of the Wooden Architecture Trail in the Podkarpackie Voivodeship. Compiled by Ryszard Kwolek

The idea of creating the trail was born in 2001 as a joint initiative of two voivodeship governments - Małopolskie and Podkarpackie. The current Field Branches of the National Heritage Institute were responsible for the selection of sites, elaboration of

site presentations - history and characteristics, typology, and main values (for the planned publication - guidebook) and preparation of short notes to be placed on information boards. The organizational and technical matters as well as the infrastructural development of the trail were carried out by the respective voivodeship Marshal Offices. Funds for this purpose were guaranteed in the Voivodeship Contract for Malopolska Province and in the Voivodeship Contract for Podkarpackie Province. Soon the Silesian Province joined the creation of the trail, and a little later - the Świętokrzyskie Province (in 2008-2009). The creation of the trail was based on formalized agreements of individual provincial governments on its creation and agreements on cooperation between individual provinces.

Within the framework of this initiative were created separate studies for each province containing primarily substantive issues, ie:

- concept of the trail,
- selection of sites,
- designation and description of sightseeing trails,
- development of texts for the planned information boards,
- elaboration of extended information on objects (history, description, bibliography) - texts for planned guidebook publication.
- After completion of the conceptual work and overall development:
- the sites were marked with information boards - a brief historical outline of the site in three language versions (Polish, English and German) and a schematic map of the trail with the location of the site on the trail,
- signposts were placed on access trails,
- a logo common for all provinces was adopted.



Wooden Architecture Trail logo

The Małopolska Province Marshal's Office divides the activities related to the Wooden Architecture Trail into five stages:

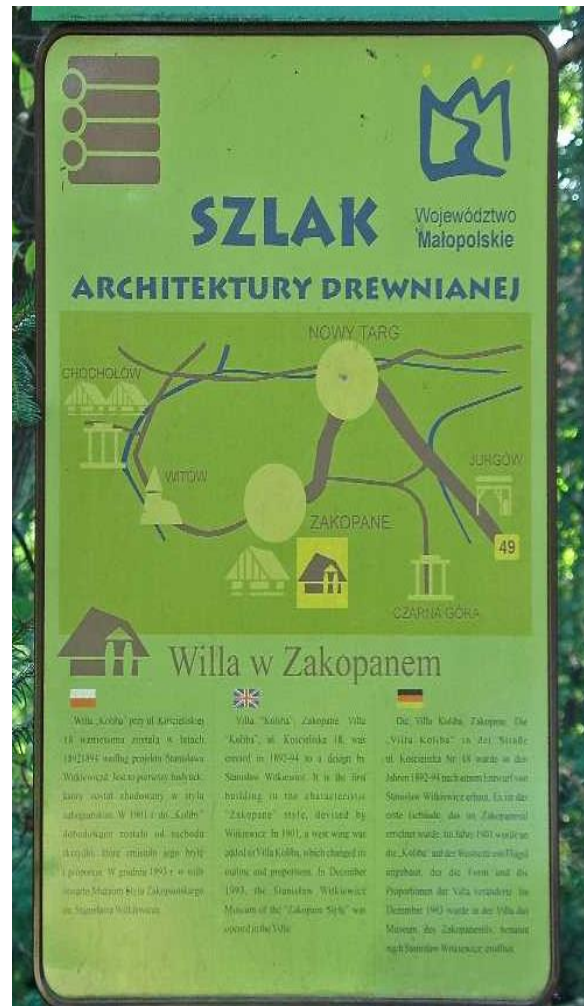
Stage I (2001) - developing the concept of the trail, selecting the sites and marking out the trail,

Stage II (2001-2002) - developing graphic elements of visual identification and placing information boards in front of buildings on the trail,

Stage III (2002-2003) - road signage on the trail, consisting of over 600 boards,

Stage IV (2004-2007) - promotional activities and development of the branded tourist product,

Stage V (2008-...) - commercialization of the Wooden Architecture Trail.



Information boards on the Wooden Architecture Trail

Financing of the Trail

Creation of the Trail was financed from the so-called voivodeship contracts. Current maintenance and promotion of the Trail by the regional tourist organizations in each voivodeship are based on funds from various sources, including primarily: own resources (membership fees and funds from business activities), subsidies from aid programs, co-financing from the state budget, subsidies from the budgets of public administration, private business entities.

It should be noted that in addition to funds for the creation and maintenance of the trail, this tourist product generates various types of financial profits and gains. Although placing a site on the trail was not and is not connected with additional subsidies for maintenance of the sites (there is no separate fund, which would financially support the sites), presence on the trail is an argument that strengthens position of the site (among others, it helps to raise funds for renovation and conservation works). Moreover, presence on the trail directly translates into profits from tourism.

Characteristics

The Trail presents the most valuable sacral and secular wooden monuments, and its characteristic feature is the extraordinary diversity, richness and high value of objects and places. It includes not only numerous temples of various denominations: churches and Orthodox churches (with 14 objects inscribed on the UNESCO World Heritage List), bell towers and chapels, but also secular architecture, including mansions, palaces and villas, small-town and spa buildings, open-air museums, and rural architecture. On the trail there are unique objects, with values recognized by the world's authorities as the most valuable on an international scale, monuments legally protected by being entered in the register of monuments, open-air museums, as well as objects that can be classified as objects of vernacular architecture. This diversity - typological, thematic, functional, and qualitative - also constitutes a specific trail distinguishing feature.



Sequentially from the left: the church in Haczów, the orthodox church in Dobra Szlachecka, the church in Blizne.
Photos by A. Fortuna-Marek



Sequentially from the left: the orthodox church in Chotyniec, hunting palace in Julin, the orthodox church in Radruż.
Photos by A. Fortuna-Marek



Wooden buildings in Lanckorona in the Malopolska Voivodeship. The source:
<https://spacerymaleiduze.pl/miejsce/drewniana-zabudowa-lanckorony-75>



Manor house in Łopuszna. Source: <https://www.polsatnews.pl/wiadomosc/2018-10-20/wlasciciele-sprzedali-zabytkowy-dwor-w-lopusznej-muzeum-tatrzańskiemu/> commons.wikimedia.org/Andrzej Otrębski/CC BY-SA 3.0

The Wooden Architecture Trail in numbers:

Małopolska voivodeship:

- 6 trails
- 1500 km long
- includes 237 objects and complexes of objects

Podkarpackie voivodeship:

- 9 trails
- length of 1202 km
- includes 128 objects and complexes of objects

Silesian Province:

- the main trail through the whole province and 5 loops
- length 1060 km
- 93 objects and complexes of objects

Świętokrzyskie Province:

- 4 trails and the small Kielce loop
- 750 km long
- 59 objects and groups of objects

At present, the Wooden Architecture Trail includes more than 500 objects presenting both different categories of monuments and architectural styles, types of construction. All trails cover over 4000 km.

Objectives and activities



Logos

The purpose of the trail is to present, promote and protect the monuments of wooden architecture. The trail is intended not only to promote the tourist values of individual regions, but also to educate local communities and involve them in the broadly understood protection of this special and important aspect of Polish cultural heritage. In the first stage of its organization and operation, the focus was on creating a comprehensive tourist information system (including standardized road signs, information boards, internet service, and guidebooks) and on marketing activities aimed at popularizing it.

In terms of promotion, the following tools and methods were used: official websites, virtual walks, guidebooks, brochures, maps, competitions (e.g., The Trail Explorer, Travel Chronicle), promotion at domestic and international tourism fairs. These activities brought the expected results. The sites gained prestige, or at least were noticed as places worth visiting. Places often previously unknown even in Poland have been noticed as a place worth visiting, attracting crowds of tourists - residents of the region, the country, as well as tourists from abroad. Thanks to placing on the trail:

- historic buildings, complexes, museums, and towns found their way into tourist guides and websites, travel agencies organize tours along the trail of wooden architecture monuments;
- many places recorded a significant increase in visits by tourists from the region, the country and abroad;

- the trail managers have also provided local communities with interesting ways to get to know their "small homeland", e.g., by organizing competitions and trips for the youngest and school children or by holding various cultural events.

First of all, coordinators of the trail - regional tourist organizations and provincial governments - are involved in popularization. Equally important role is played by owners and managers of historic buildings, local governments, associations, etc.



Guidebooks on the Wooden Architecture Trail

The UNESCO-listed wooden churches and other sites along the trail host a number of interesting cultural events, including concerts, exhibitions, photo contests, educational meetings for children and youth, and various events organized as part of the European Heritage Days, Małopolska Cultural Heritage Days, the Open Wooden Architecture Trail, and other well-known cyclical events. Initiatives promoting this tourist product and the trail managers' method of communication with the public have been recognized and considered exemplary. This is confirmed by the awards received. The Wooden Architecture Trail in Małopolska was awarded a prize in the competition of the Polish Tourist Organisation for the best tourist product in Poland in 2013. The

guidebook promoting the Podkarpackie part of the trail "Wooden Architecture Trail. Podkarpackie Province" was in turn recognized as the best guidebook in Poland published in 2013.

WAT is a tourist product. At the same time, based on the trail, education is built in a broad sense, educational programs are initiated to promote both the world heritage assets (wooden churches and Orthodox churches), as well as to popularize the need for protection of wooden architecture monuments. This education is addressed both to children and youth, e.g., by organizing trips, photo contests, presentations, or through education in local schools, and to the entire local community. Experts as well as local enthusiasts are engaged in these undertakings, thanks to which the transmission of knowledge about the monuments becomes a vivid, authentic, and colorful story.

PODKARPACKIE ZAPRASZA!

WAKACYJNE ATRAKCJE

na Szlaku Architektury Drewnianej

KONKURS KRONIK FOTOGRAFICZNYCH
Z dziennika turysty: "wakacje na trasie drewnianej tradycji" 1.06 -30.09.2012 r.

I KATEGORIA NAJWYTRWAŁSZY ODKRYWCA SZLAKU
II KATEGORIA NAJCIĘKAWSZA KRONIKA PODRÓŻNICZA

ATRAKCYJNE NAGRODY

KONCERTY

30.06.2012	godz. 17.00
Kościół pw. Św. Wojciecha i Matki Bożej Częstochowskiej w Krośnie	
7.07.2012	godz. 17.00
Kościół pw. Wniebowzięcia NMP w Średniej Wsi	
14.07.2012	godz. 17.00
Dawna cerkiew pod wezwaniem Archaniola Michała w Smolniku nad Sanem	
15.07.2012	godz. 15.30
Kościół pw. Św. Iwona i Matki Boskiej Uzdrowienia Chorych w Iwonicy Zdroju	

Na koncerty zaprasza Zespół Muzyki Dawnej VOX ANGELI

KONKURS fotograficzny
na temat Szlaku Architektury Drewnianej w Małopolsce

Termin nadsyłania prac:
1 sierpnia-30 września 2008r.

Atrakcyjne nagrody
oraz udział najlepszych prac
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oraz karta zgłoszenia na stronach:
www.wofc.krakow.pl
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oraz do pobrania u organizatora

Organizator:
Małopolska Organizacja Turystyczna
35-010 Kraków, ul. św. Krzyszta 18
tel./fax: 012 423 10 90, tel. 421 35 36
e-mail: biuro@ot.krakow.pl

Projekt zrealizowany we współpracy z województwem Małopolskie, sfinansowany z budżetu województwa Małopolskiego

Posters promoting events on the trail

An interesting initiative is the "Conservator" Program, carried out in the Małopolska province and addressed to the unemployed.²³ Project participants work as guides and people who take care of the aesthetics of churches and their surroundings on a daily basis. The program serves tourists by improving access to sacral interiors. It also has an extremely important social impact - not only by offering jobs to the unemployed, but also, which deserves special emphasis, by building awareness of the importance of the monument, a better perception of its value and the need for its protection.

Briefly presented selected activities on the Wooden Architecture Trail, undertaken by a wide range of stakeholders, contribute to the development of tourism and, last but not least, activate the residents in preserving these unique monuments for future generations. It seems that the selected initiatives help to trigger the inhabitants' awareness that their local monument is an important element of the local landscape and a valuable object on a regional, national or even global scale. As a result, a previously often underestimated monument is perceived as necessary and important, a source of pride, and its protection ceases to be an onerous duty. In such a perception it is difficult to overestimate the role played by UNESCO properties, which ennoble the entire trail.

WAT is a well-known tourist product, eagerly visited by tourists (also by foreigners). WAT is undoubtedly the largest and best known interregional initiative promoting historic wooden architecture.

The experience gained during several years of its functioning confirms that proper management of the cultural trail, its use as a potential for social and economic development is only possible if the owners of the sites, local communities and local governments are involved in the process. In such broader perspective, WAT becomes also an excellent educational instrument, which allows to build the sense of identity and awareness of the role and importance of protection of cultural heritage based on the monuments.

To achieve these goals, it is necessary to communicate well with a large group of stakeholders from different areas of the tourist product.

²³ The Preservationist Program has been implemented by the Regional Employment Office in Cracow since 2005, with funds from the Labor Fund and the European Social Fund under the Human Capital Operational Program. Project participants worked or completed vocational training in Małopolska cultural institutions or non-governmental organizations working in the field of cultural heritage protection. The purpose of the program - in addition to employing the long-term unemployed - is also to support cultural institutions and other entities that carry out tasks for the preservation and revitalization of historic buildings and the protection of cultural landscapes in the Małopolska province, and to activate tourism on the Małopolska Wooden Architecture Trail by expanding care for the monuments and making them more accessible to visitors.

Conclusions

- The Wooden Architecture Trail "fits in" with the popularity of heritage/cultural trails which have been created in Poland in an "avalanche" fashion for at least a dozen years. Presentation of thematically connected objects, groups of objects and places - according to various criteria - e.g., material, time of construction, function, common history, famous people, etc.) seems to be a good and effective way of presentation and promotion of historical monuments and creation of tourist products attractive for customers.
- A good initiative in the field of communication was the creation of the Wooden Architecture Trail within the framework of cooperation between the initiator of the trail and the specialist. Individual voivodeship governments, which were responsible for establishing the trail, cooperated with relevant specialist institutions. The selection of sites to be included on the trail and their characteristics were made by professionals (including the current Field Branches of the National Heritage Institute). Such cooperation resulted in professionalism and good level of content.
- It may be assessed that the tourist product under the name of the Wooden Architecture Trail is the success of its initiators and organisers - the trail is well-known, willingly visited by tourists (also foreign ones), effectively promoted, and various cultural events (also cyclical) are held in the historic wooden buildings. The trail obtained its due brand. It would not be possible without good communication, first of all between trail managers, owners of buildings located on the trail, as well as many other stakeholders.
- The Wooden Architecture Trail is not a "virtual" trail (many trails have been created, which function on the Internet but are not delineated in the field). In the case of the WAT, all objects are marked with unified graphic boards, and access to them is marked with road signs (with a characteristic logo of the trail). It required communication and a number of agreements between trail founder and road managers and owners of objects.
- Communication of various entities, especially voivodeship governments, in the process of trail creation should be evaluated positively.
- Promotion of the trail, thanks to permanent activities of institutions and organizations responsible for its functioning, especially territorially relevant regional tourist organizations from each province where the trail exists, is

carried out in various ways, using traditional but also modern forms of promotion and presentation.

- Generally, the Wooden Architecture Trail is managed on the territory of individual provinces by institutions responsible for this task, which, in accordance with the management principles, undertake activities related to the promotion of the trail with the participation of a relatively wide group of stakeholders - primarily the owners and users of the historic sites, local governments (towns and communes), officials responsible for promotion at the level of county and provincial governments, local associations, foundations, etc. Such communication - exchange of knowledge, ideas, initiatives, activities is an essential element of effective promotion and brand building of the trail.
- On the other hand, there is a lack of planned cooperation between different entities, for which the trail should function (promotion, presentation, use) - mainly provincial Marshal Offices (within which separate structures managing the trail function - regional tourist organizations), County Offices, local governments (cities and communes). Lack of coordination between entities responsible for functioning of the trail voivodeships is an obvious problem.
- Lack of communication and promotion of the whole trail by individual coordinators from four provinces. Lack of management of the trail on a macro scale - supervision of the whole trail on the territory of Poland and to some extent on a regional/provincial scale.
- Promotion, presentation, and educational activities associated with the trail should be assessed positively - their diversity, attractiveness for different groups of recipients, cyclicity, etc., although the level, manner of involvement, choice of methods and activities vary from province to province.
- The trail has become such a well-known phenomenon and for various reasons significant that it is the subject of dedicated conferences, specialized publications and scientific research. It is also a positive aspect of trail managers' communication with researchers and scientific institutions.
- The question is if, apart from formal organizational issues, should a program/mission/strategy of trail development be elaborated for particular provinces and for the whole trail? - as indicated by some researchers dealing with tourism (as a discipline of science).
- The question remains whether the trail is sufficiently promoted outside Polish borders? Is communication in this regard sufficient? It is known that foreign

tourists are frequent visitors of the objects on the trail (especially on Malopolska Wooden Architecture Trail).

- Should the trail be extended with other valuable, interesting objects and places? In what way? What "key" should be adopted for such possible activities, e.g. taking into consideration types of objects that are not represented very often, objects "disappearing" in cultural landscape of towns and villages?
- Is it reasonable to extend the WAT to other regions/voivodships in Poland?
- Is it reasonable to extend the WAT to other neighboring countries such as Slovakia, Ukraine, Belarus?
- How to solve a negative obstacle/difficulty in using the trail - varied access to particular sites located on the trail indicating lack of communication with some stakeholders? Vast majority of objects is accessible, tourist can easily find information about the time and hours of opening the monuments, information about the possibility and cost of visiting the interior, possibility to use guide service, etc. However, for some of the sites the problem is still the lack of professional information and service (guide service) and lack of easily accessible information about the trail functioning and specific data about availability of individual sites. To some of the objects access and possibility of visiting inside is impossible. Vast majority of monuments located on the trail are sacral objects - churches and orthodox churches, which - for various reasons - admission may be difficult (time of services, lack of permanent employees, who make the object available and can provide professional guide service).
- Lack of good communication on a wider scale can be proved by lack of "bundled offer" - including WAT in the map of tourist traffic and other attractions in a particular locality, commune, district, voivodeship, or perhaps the whole trail.
- Justification (and possibility) of excluding from the trail due to poor technical condition, unprofessionally conducted renovation and conservation works, lack of access (or difficult access) to the interior remains a matter of debate.
- In relation to many sites, the problem of providing basic sanitation (toilets with access to running water) and infrastructure improving the quality and comfort of site use (e.g., shelters, benches, tables, trash garbage cans) as well as information about the nearest restaurants or lodging places (e.g., via mobile applications) remains unresolved. These aspects also indicate insufficient communication.

- To sum up, the main problem in functioning of WAT seems to be lack of accepted mechanisms of management, coordination, and communication - in relation to individual provinces, but first of all on the scale of the whole trail. These management mechanisms should refer to different aspects - monitoring of signposting and condition of information boards, conducting research about trail popularity - its strengths and weaknesses, monitoring and informing relevant services in case of negative phenomena and events in relation to objects on the trail or in their vicinity as well as relevance of further development of the trail (territorial, promotional, communication).

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