



PROJECT ENTRY 04

THE CBC BLACK SEA PROJECT ALECTOR



Collaborative Networks of Multilevel Actors to
advance Quality Standards for Heritage
Tourism at Cross Border Level
2.1.2.73296.282 MIS ECT 2617

The ENPI CBC Project ALECTOR “Collaborative Networks of Multilevel Actors to advance Quality Standards for Heritage Tourism at Cross Border Level”, PRIORITY AXIS1: “Supporting cross border partnerships for economic and social development based on combined resources” and MEASURE 1.2 “Creation of tourism networks in order to promote joint tourism development initiatives and traditional products” funded by the ENPI CBC BLACK SEA JOP, informs on the

The Selection and Adoption of a Best Practice in Cultural Heritage Communication “The Narrative Museum in Lagopesole Castle, Italy”

BEST PRACTICE RESEARCHED

In search of excellence within GA2/Act.2.3 "SCRIPTORAMA. The Project's Open Street Museum" and "GA4/Act.4.3 "The ALECTOR Promotional Spot" a technical meeting is conducted by the ENPI FLB DDSA, represented by Dr. Dorothea Papathanasiou and the ENPI PP2 (UBBSLA), represented by Mariana Kancheva-Ivanona and Elena Simeonova in Varna, Bulgaria on the 12th of July 2014. The morning session concluded with the formulation of the need to search and adopt a highly competitive European wide best practice for cultural heritage communication, in order to:

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- capitalize on and cover needs and requirements of the "SCRIPTORAMA", the Project's Open Street Museum
- effectively communicate 90 cultural heritage assets in the Partner Intervention Area
- meet the need to promote the achieved results of the Cross Border Partnership
- successfully address the steadily growing connected consumer market
- promote achieved results with an upgradable medium exceeding the Project's life time.



A study visit organized by ENPU PP2 (UBBSLA) has taken place in the Museum of Historic Varna. The study visit made evident the need to utilize historic resources and



heritage assets to produce a dynamic continuum and thus create a memorable visitor experience. Dr.

Dorothea Papathanasiou has suggested to utilize results gained from the European experience (available in Module 3 of the ALECTOR e-Course in heritage tourism) and presented successful applications in the field of multivision.



Elena Simeonova and Mariana Ivanona Kancheva at work, Varna, 12.07.2014. Historic Varna Collections: From static resources to a dynamic cluster of accessible audio-visual links.

MULTIVISIONS: TECHNICAL AND CULTURAL POTENTIAL

Definition

A multivision is a complex audiovisual technology, which is integrated different types of documents into meaningful subdivisions (chapters) and integrates the whole into a cultural communication project.

- Multivisions allow using the use of very big screens with resolutions that cannot be achieved by any other media, i.e. they are producing vast screens with a resolution unattainable by any other means creating thus the enabling technical environment to enhance the possibilities of the photographic medium in animation. This allows to fully



exploit animation and use archives and documents of any kind and all real deposits of culture.

- **Multivisions exploit the infinite potential of static documents with unprecedented possibilities for the creation of emotions and effects** (photographs, documents, newspapers etc) by enriching them with new elements and infinite possibilities. Thus multivisions may provide the market for rich media, which otherwise would stay limited. The use of digital graphics and videos allows many possible changes, enabling to infer the unknown from something known within the horizon of the visitors, put together and reassemble
- **Stories presented in multivisions are not made only by documents**, but by a cluster of links between each document that creates a bridge between each event, between a letter and photograph, an object and a label i.e. multiple links between different elements. A multivision is merging elements of archives in one great ensemble that has the possibility to create emotions and thus interact with the viewer. Photos, portraits and manuscripts of all kinds may be put together in a counterpoint of a contemporary event and thus facilitate the perception, bridging the spatiotemporal gap.

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Exploration of the static collections of valuable archival materials in the Historic City Museum of Varna.
Guided Visit: Mariana Ivanova-Kancheva
Documentation: Dorothea Papathanasiou

Dr. Dorothea Papathanasiou has referred to the Narrative Museum in the Castle of Lagopesole, Italy, entitled *“The World of Frederick II. Between history and legend”*. The Narrative Museum has already been selected by the SEE/B/0016/4.3/X SAGITTARIUS as a European wide best practice in the communication of cultural heritage. On the 31st of August 2014 in Lagopesole, Italy the ENPI FLB DDSA represented by Dr. Dorothea Papathanasiou and the ENPI PP2 (UBBSLA) represented by Mariana Kancheva-Ivanona have conducted a study visit to the Castle of Lagopesole. The visit includes an onsite training workshop in the concept and production of the Narrative Museum as contrasted with the sites of Venosa and Melfi.

INTEGRATED MULTIVISION: “THE WORLD OF FREDERICK II.

LOCATION

The Narrative Museum *“Castel Lagopesole. Il Mondo di Federico II”* is located in the Castle of Lagopesole in Avigliano, Italy by the Mountain Community of Alto Basento. In the museum rooms and in the open spaces legends and history become museum narrative, multimedia performance, experience of emotions and knowledge.



VISITOR EXPERIENCE CONCEPT

The visitor experience is divided into two parts: the construction of a narrative museum in the interior of the Castles and an evening performance, based on innovative languages which allow the use of advanced technologies that integrate imaginary scenery to the outstanding performances of the actors of the Italian theater. Testimonies of historic personage are offered by a dramatic staging taking place in the courtyard of the castle with a special effect film. Technology and creativity allow the walls of



the castle to become testimony and reveal what they have seen, heard, imagined, suspected and finally discovered.

Castle of Lagopesole, Courtyard
Castle of Lagopesole, Peopled Courtyard with the help of the
multivision spectacle.

LAY-OUT AND EXPERIENCE FLOORPLAN

The layout of the museum and the evening show is implemented by Unicity and Cinecittà Studios. The creator, Aldo Di Russo,



has been supported by a team of renowned experts: Prof. Hubert Houben (scientific director), Raffaele Nigro (co-author) Roberto Perpignani, Francesco Frigeri (set designer), Antonio Grambone and Sandro Di Stefano. The Narrative Museum is peopling the Castle of Lagopesole with stories to transfer to visitors from the "World of Frederick II".

VISITOR EXPERIENCE OPPORTUNITY STRATEGY

Visitors become integral part of the excitements of the court life, get to know the historical and political events and personalities that marked the Emperor's lifetime. Through an interactive and very atmospheric journey, an exhibition of art and media illuminate the personality of Frederick and his time: the arts, the crafts, the struggle against the pope and his human side as well. In his monologue the Emperor states that infiltrated by the desire for perfection, which has been the result of his education, he committed his life to bring together through art, culture, government, civil society and, more generally, the boundless "Stupor Mundi", the curiosity about the world.

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OUTSTANDING
EXPERIENCES

VISITOR

"The World of Frederick II" represents the history of ideas rather than the facts, using domain typical audiovisual codes and signs, illustrating the relative expert accounts, as well the entire historical thesis received by the scientific editors and experts. The political and historic personalities are represented

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in the personal dimensions, who reveal their thoughts and by doing so they bridge the gap with today's spectator. With this artwork a triple objective is achieved:

- An ultimate cultural heritage experiences is produced with the help of the multivision as an audiovisual technology fully capable to "peopling" the buildings, which would stay otherwise empty
- At the same time it connects with the visitors' horizons by re-producing the sense of place and time. This is achieved by connecting the different formats of information and documents into one integrative narrative. Different formats include different interactive devices, special effect films and videos, exhibit items with high cognitive-emotional value.
- Visitors become part of the explorative experience, with an augmenting desire for repetition from the part of the audience.

PROMO EN

[HTTPS://WWW.YOUTUBE.COM/WATCH?V=RTR8ULW0ITM](https://www.youtube.com/watch?v=RTR8ULW0ITM)

EXCERPT OF THE MULTI-VISION BOOK FROM THE "WORLD OF FREDERICK II"

<http://youtu.be/xYcgV8agN3k>

BACKSTAGE TO THE SHOW THE "WORLD OF FREDERICK II", in English EN_

<http://youtu.be/Py59eAPIBo0>

FREDERICKS CROWN

Excerpt Backstage and Interviews to the show the "World of Frederick II in English language

<http://youtu.be/2TSwUKoskS4>

Guided Visit and Training Workshop: Aldo Di Russo

Documentation: Dorothea Papathanasiou

Visitor Sampling: Maria Ivanova-Kancheva

In conclusion the ENPI CBC Project ALECTOR is committed to improve the cultural heritage potential of 90 heritage assets within the Project Intervention area closely following the aforementioned concept for cultural heritage communication. As foreseen by the approved Application Form a Call for registering experts will be launched in December 2014. A detailed description of the Narrative Museum is entailed in Module 3 *"The ALECTOR Cross Border e-Course in Heritage Tourism"*.

The ENPI CBC BS ALECTOR Cross Border Project Team

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