ASSOCIAZIONE
CULTURALE
EUTOPIA

DEVELOPMENT
OF SOCIAL
CAPITAL

RED HISTORY
MUSEUM

SCIENTIA NOVA
ASSOCIATION

Handbook of good practices

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HISTORY OF
GRANT N.

PEOPLE
101098484-HOP

History Of People

Co-funded by
the European Union

HISTORY OF PEOPLE

HOP

Grant Agreement n° 101098484-HOP

HANDBOOK

OF GOOD PRACTICES

WP Leader: Associazione Culturale EUTOPIA

Cooperating partners: Development of Social Capital

Scientia Nova Association

Red History Museum

Summary

INTRODUCTION

Tourism and cultural information in the EU are, with some exceptions, not engaging enough for the vast majority of European citizens.[1]

Since our early school trips, we have been conditioned to *expect* not to be engaged when stepping into a museum - after all, historical places are important for memory and culture, they can't possibly be interesting too!
However, as we grow up, we eventually realize and experience that it doesn't have to be that way: we can enjoy history, find it interesting, and feel passionate about it.

Have you ever attended shows or listened to podcasts, featuring historical tales, and *felt connected* to the characters, experiencing their emotions?
Have you ever *got captivated* by listening to stories from the past, as if they were happening now?
When that happens, you don't feel bored, don't you?
Yet, in essence, you're doing the same thing as when you're looking at dusty objects under a glass, or reading a description of a painting from a plaque, or being told about the life and works of someone who died five hundred years ago by a tour guide.

So, to keep visitors' curiosity alive, perhaps cultural institutions should reconsider how history is communicated and shared, trying to surpass the outdated, uninspiring, and ineffective methods that we've been accustomed to so far.

How?

By constructing and conveying a historical message centered around **people**.

For this reason, we designed and implemented the Creative Europe project "HOP - History of People", which engaged professionals with diverse competencies from 4 European countries (Bulgaria, Italy, North Macedonia, Croatia) to collaborate with local and international museums, experts, and associations.

Our main goal is **to bring as many people as possible closer to history,** involve them, and let them experience how impactful, beautiful, and meaningful it is to be transported by it. In doing so, we contribute to changing the way history is communicated to local and foreign visitors, creating and implementing a project methodology that combines scientific research, storytelling, and performance.

This Handbook is the result of the Exchange of Best Practices that took place between March and September 2023 in the four partner countries: we organized meetings with local and international researchers, writers, performers and storytellers, during which we exchanged expertise and knowledge and co-designed our project methodology.

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[1] Lack of interest, of time and cost are considered the most common barriers to access cultural heritage sites or activities. Eurobarometer survey on Cultural heritage, europa.eu, 2017, https://europa.eu/eurobarometer/surveys/detail/2150

Working closely together, we identified the skills and competencies that we deem necessary for shaping historically-relevant texts and materials that are understandable, interesting, engaging, and faithful to scientific information and research, regardless of the specific topics chosen, the technology involved, and the product or service to be created or improved.

We hope this Handbook will be useful and inspirational for other organizations and/or stakeholders interested in our same commitment.

Follow us on our journey!

THE PROJECT

The concept behind our project revolves around the idea that **history is deeply intertwined with the people's lives**. We firmly believe that history serves as a conduit for passing on traditions, customs, cultures, and ways of thinking that have permeated different eras, aspects that, being relevant to people nowadays, must not be forgotten if we truly wish to understand our present.

As Europeans, we have inherited invaluable historic sites, including natural, built, and archaeological sites, museums, monuments, artworks, historic cities, literary, musical, and audio-visual works, as well as the knowledge, practices, and traditions, and it is our responsibility to duly recognize, comprehend, and safeguard them.
Seen from an economic and social perspective, **cultural heritage could represent an important resource for growth**, employment, and cohesion for local communities; it can play a crucial role in revitalizing urban and rural areas, promoting sustainable tourism, shaping more inclusive societies, fostering respect for cultural diversity, social equity, individual and community well-being, and, last but not least, if adequately managed and sustained, could be a key driver of stronger economic performance and a higher quality of life.
That's why, with this project, we have embarked on an innovative approach to cultural and historical communication, adapting marketing strategies to promote our cultural heritage sites. This approach has led us to identify key ingredients that, in our view, can lead to the successful promotion of cultural heritage:

- <u>Focus on Quality and Authenticity:</u> Visitors are increasingly well-informed and place great importance on experiencing both quality and authenticity.
- <u>Make the Experience Relevant to the Visitor:</u> Understanding that visitors have diverse needs, expectations, and desires, we should shape the cultural experience around them.
- <u>Make the Experience Participatory:</u> We should propose interactive experiences that connect the past to the present, giving life to the assets and broadening the audience.
- <u>Tell a Story:</u> Based on historical evidence, storytelling should be used as a key element for emphasizing and representing an important part of our heritage interpretation.

We strongly believe in the importance of objective facts, scientific data, and verified information. Thus, at this stage, we encouraged a collaborative effort between cultural heritage professionals, researchers, storytellers, and performers from our partners, keeping accuracy and truthfulness at the core of our ork.

In doing so, our specific objectives were:
- to promote the exchange of practices and experiences among history, archaeology, and local folklore researchers, along with professional storytellers;
- to establish a common methodology that integrates the expertise of history, archaeology, and local folklore researchers with the storytelling skills of professionals;
- to boost cooperation, mutual respect, understanding and integration among the various disciplines and create a cohesive network of researchers, performers and storytellers.

In our pursuit to contribute to innovating how history is communicated and cultural heritage is perceived, we hence involved each project partner in discussions, shared views, and collecting ideas on how to better narrate history in museums, cultural events, and historical exhibitions. We used online questionnaires and videocalls to research how cultural heritage is treated and regarded in our partner countries, which specific audience groups we usually work with, which engagement tools are preferred by cultural heritage sites, and the kind of stories we believe would resonate best with our visitors, relating to local historic landmarks and sites.
Based on the collected insights, we began working on this Handbook, maintaining a strong cooperative attitude throughout the entire process.

The impact of this Handbook on our cause has been significant, serving as a remarkable tool for demonstrating how culture can unite people with different backgrounds and competencies and create tangible positive change in the way we experience our common European heritage!

THE PARTNERS

For this project, we built a small but very <u>complementary and motivated consortium</u>. The four organizations involved share:
- an interest in increasing the synergy between professionals of cultural heritage;
- an awareness of the relevance of transnational cooperation in exchanging useful practices;
- a willingness to promote cultural heritage as a real informative tool;
- a willingness to increase the affluence of cultural heritage sites.

[Development of Social Capital](#) (BG)

It is an NGO focused on improving the quality of life and fostering social capital in rural areas of the Ruse region. Its work includes comprehensive studies on social capital issues and needs in rural Ruse (Bulgaria), supporting formal and informal associations. It provides services such as organizational support, consultancy, information dissemination, research, education, qualification programs, and publishing. Additionally, it develops and implements programs and projects to promote social capital growth. These initiatives cover social, small-scale, and environmental projects. It also organize training sessions, seminars, and events to enhance capacity and support the social and educational integration of children and young European citizens. The organization employs nine European citizens under underemployment and performance contracts, with five forming the executive and management team. We operate in two main directions/units:

Paper World: it combats social exclusion by creating employment opportunities for vulnerable groups in the city of Dve Mogili, offering prepress services, organize celebrations and events, and producing paper articles. The objectives include establishing a model of a social enterprise, providing protected jobs, enhancing competitiveness through training programs, and promoting social economy and equalization within the local community.

Centre for Sustainable Development: a non-formal education unit focused on sustainable work habits, skills development, and addressing social exclusion through occupational therapy. It offers psychological support, guidance in labour market engagement, and engages in cleaning, recycling, landscaping, and tourism-related initiatives to attract foreign tourists to Bulgaria.

Associazione Culturale Eutopia (IT)

EUtopia

It is a Cultural Association that operates within a structured framework encompassing four policy areas, each corresponding to a specific objective:

- Policy Area 1) Reducing Generational Inequalities

Objective: Create awareness among young Italians about the prevailing societal model and public policy management that tends to prioritize privileges acquired in the present, potentially compromising the rights of future citizens.

Activities: Conducting information dissemination, analysis, and research on empowering young Italians.

- Policy Area 2) Combating Hate Speech

Objective: Counteract the utilization of hate speech, particularly among young people, as a means of gaining political consensus by perpetuating stereotypes and prejudices towards those perceived as different or "other."

Activities: Providing information, conducting research, and offering training to deconstruct hate messages.

- Policy Area 3) Promoting European Mobility

Objective: Foster the mobility of young people abroad as a means of enriching their experiences and nurturing a sense of European citizenship, thereby addressing the significant generation gap prevalent in Italy.

Activities: Facilitating European exchanges through the ERASMUS+ program, which is funded by the European Commission.

- Policy Area 4) Promoting European Design

Objective: Advocate for European planning as an integral approach to managing public funds, rooted in data, shared rules, and transparency.

Activities: Providing information and training on programming methodologies for European Funds, as well as equipping European citizens with design and reporting tools and social impact analysis skills.

Despite its small size, the association currently consists of 10 active members. However, there has been a substantial decline in enrollments and participation, primarily due to the pandemic and the subsequent limitations on mobility and training activities throughout 2020. The Board of Directors, comprising the President, Vice-President, and Secretary, was renewed in 2019 for the three-year period of 2020-2023. This governing body is responsible for administrative decision-making and overseeing the regulation of social activities. The conception and management of these social activities fall under the purview of the four policy areas, which include members, collaborators, and volunteers.

Red History Museum (HR)

It is a private museum that focuses on promoting heritage sites from the socialist era (1945-1991) in and around the Dubrovnik region. Many of these sites lack recognition and legal protection from the Croatian government. They include the TUP (former carbon graphite factory built in 1953, where the museum is situated), the abandoned tourist complex of Kupari (especially Hotel Pelegrin), the Hospitality school (built-in 1961), WW II and antifascist memorial sites, and the city water polo and swimming pool (built in 1951). The museum's collection consists of various items such as paper materials (magazines, documents, brochures, posters, books), photographs, furniture (everyday and designer pieces), vehicles (cars, motorcycles, bicycles), statues (busts of WWII national heroes, reliefs, figure statues), military artefacts (WWII wardrobe and accessories, medals, Yugoslav army wardrobe and accessories, telecommunication devices), everyday objects, and wardrobe items. All exhibits are dated from 1920 to 1991. As one of only a few private museums in Croatia, they represent a good way of combining culture with tourism, where they didn't simplify or change history just to be more attractive or earn more money. They promote this attitude and work closely with NGOs, public institutions and people and companies in the tourist sector.

SCIENTIA NOVA ASSOCIATION (MK)

SCIENTIA NOVA is an NGO that works to support and promote culture, education, and lifelong learning. Among its activities, the development and promotion of art in public play a very significant role, along with stimulating creative artworks and fostering the international promotion of culture and art. The organization has gained experience in cultural heritage management, artistic value, artistic performances, inclusiveness, communication, and promotion of cultural heritage and artworks through the implementation of numerous National and International projects with priorities in these fields.

Additionally, Scientia Nova is committed to ensuring the right to quality education and training for all, achieved through an appealing curriculum and innovative strategies that merge formal and non-formal methods. These strategies are applied by well-trained, team-spirited teachers in a non-discriminatory educational environment. In this way, people are aided in developing their social, civil, and intercultural skills, while being encouraged to maintain an open-minded approach toward Europe and international collaboration.

THE METHOD

The team of dedicated professionals, carefully chosen by each project partner, embarked on four impactful journeys to <u>Ruse</u> (Bulgaria), <u>San Benedetto del Tronto</u> (Italy), <u>Kavadarci</u> (Republic of North Macedonia), and <u>Dubrovnik</u> (Croatia).
These visits brought together local teams of professionals from each location to collaborate closely with international experts, exchange invaluable insights, and learn from each other's work. During our meetings, the teams engaged in fruitful discussions, sharing best practices drawn from their extensive personal and professional experiences.
As the exchange of practices progressed, we worked together to create and deliver their contributions to the shared Handbook, pooling our knowledge and experience and making sure that every step was enriched with each one's collective expertise.
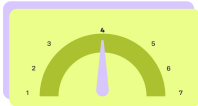
We assessed each practice by rating the level of scientific research, storytelling, and performance on a Linkert scale ranging **from 0 to 7**. A score of zero indicates that the good practice doesn't involve any level of that skill, while a score of seven represents the highest level attained.

⚠️**Please note that the levels assigned were not intended as "marks"; rather, they serve as an assessment of the skills and competencies demonstrated by each specific practice in the three areas considered by the Handbook.**

In addition to the in-person exchange of practices, project partners used online Google modules and online meetings to foster seamless communication and stay connected beyond physical borders, allowing for continuous collaboration and knowledge-sharing.
Each good practice has been, once analyzed by one of the partners, shared with the other three for peer-review.
As leader of the Work Package, Associazione Culturale Eutopia then made the final quality assessment and fine-tuning of the content and of the analysis, based on the feedback emerging from the discussion between partners.

WE WANT TO KNOW YOUR GOOD PRACTICES!

CLICK HERE TO HAVE A LOOK AT THE "*HOP - GOOD PRACTICE MODULE*"

The module is open, so, if you want, you can submit your own good practice following the very same parameters HOP Partners had to keep in mind during the research phase.

Each good practice submitted by stakeholders will be evaluated by the HOP Team of professionals, reviewed and included in the update of this Handbook at the end of the project (Spring 2025).

THE BEST PRACTICES

WHAT IS A BEST PRACTICE?

There is no definitive answer to this question, as different professional researchers, storytellers, performers, and historians will answer according to their goals, objectives, characteristics, and daily activities.

To us, a best practice is a set of guidelines, tools, or processes that have been proven to be effective in achieving our desired outcome: to share knowledge and expertise for combining scientific data and objective information with storytelling and performance, so as to target different audiences and offer tailored content.
In other words: **it's something we didn't know, and now know, thanks to this project.**

We learned a lot from each other while exchanging best practices during the set of international mobilities and activities implemented; this gave us a great opportunity to improve the ways we work with our teams and target beneficiaries at home, enriching our daily activities in the field of cultural promotion and public engagement.

In the end, we hope that listing the collected good practices in this Handbook will be useful for others too, as it has been and will be for us.

**We invite you to
open a page of the Handbook, take a look and,
if it fits your interests and purposes,
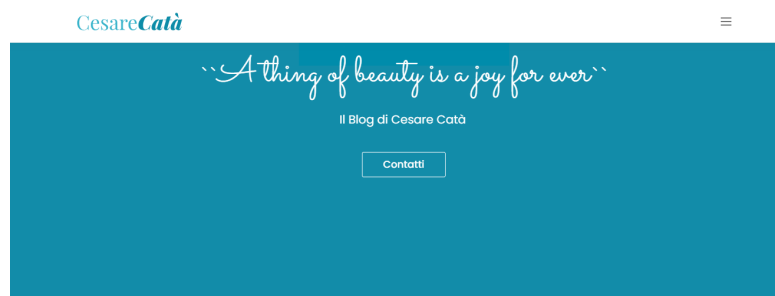try applying its content to your organization!**

DESPERATELY SEEKING SILVIA
Lesson/performance on the Italian poet Giacomo Leopardi)

Type of activity: Performance
Type of cultural heritage promoted: Biography
Type of expertise involved: Storytelling - Performative arts

Philosopher and theatrical performer, **Cesare Catà** is the author of essays on philosophy and literature, translations, dramatic texts and books of short stories. He regularly performs monologues and lecture performances both in theaters and in "unusual" places, such as pubs, forests, restaurants and beaches. The show "Desperately seeking Silvia" is a captivating account of the life and work of Giacomo Leopardi, portrayed as a contemporary thought superhero who challenged the world in the name of truth. The monologue blends cabaret irony with philosophical dissemination, alternating scenic readings and storytelling and highlighting the distinct "Marche" character of Leopardi, complete with vices and virtues typical of this region. The show primarily targets people living in the southern part of the Marche region, considering its cultural references and the local dialect expressions used throughout the monologue; nevertheless, it is equally enjoyable and amusing for people from other Italian regions, as it reflects some of the most well-known stereotypes that characterize the Marche region and its inhabitants, and speaks of a story - that of Leopardi - well known by all Italians. In the end, the show aims not only to entertain but also to engage the audience with the biography of the Italian poet, making it an interesting show for locals and foreigners willing to increase their knowledge of Italian culture and literature. Some techniques specifically designed to keep the audience engaged with the topic have been applied throughout the monologue: for instance, near the end, the performer emphasizes how Leopardi thought about the mountains he used to see from his home ("Monti Azzurri") during his last moments alive, a very effective image in terms of performance, but what about its basis in historical documents?
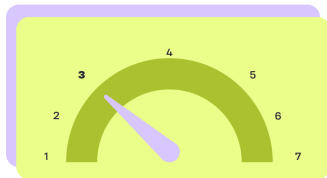
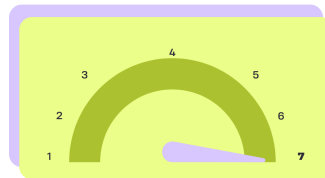**FOLLOW THESE 🔽LINK🔽 FOR OTHER INTERESTING INFO:**
Show's leaflet

Categorisation according to the HOP Methodology

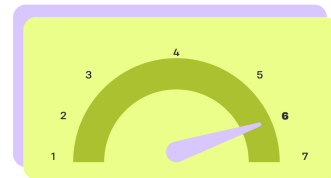| Scientific research	Storytelling	User experience

Letters/diaries
Literary sources (poems, novels, essays, etc)
Informative (non-technical) essays and articles

Literary techniques: Irony, Imagery, Symbolism, Allusion, Metaphor, Personification, Hyperbole
Character techniques: Archetype, Character Development, Dialogue, Character Motivation, Conflict

Oral storytelling
Theatre

"LOSER ARTISTS"

Type of expertise involved: Storytelling
Type of activity: Digital / social media
Type of cultural heritage promoted: Visual and plastic arts (painting, sculpture, etc.)


Through her Instagram account and during conferences and events held all over the Marche Region and Italy, **Buontea** challenges the audience's traditional definition of success in the art world, which typically revolves around popularity and critical acclaim. She points out that every work of art is a product of its historical, social, and economic context and tells a story about the lives of the people who created it. She also questions the concept of "genius" and challenges the flawed idea of "THE RENAISSANCE" that assumes all artists of that period produced universally acclaimed masterpieces. She uses a historical-scientific method - she does not want to interpret, imagine, or invent the lives of those who lived before us: she wants to know them. The value, however, only exists if perceived, and therefore, it is very important for her to try to communicate it to all citizens. That's why she puts a lot of effort into communicating cultural heritage, both in person and online, in an easy-to-understand, captivating and funny way, between wigs, ballets, and vulgar jokes.

Buontea encourages us to expand our definition of success and appreciate the diversity of artists, styles and abilities throughout history. Her target groups consist of university students or graduates interested in art, culture and cultural heritage; through her easy-to-understand communication, she also appeals to people who may not be accustomed to

Instagram as a means of receiving information and storytelling, but still appreciate her communication style and continue to follow her. Buontea
Buontea is an influencer of art and culture who graduated with honours in Iconography and Iconology and then in Cultural Heritage Management at the University of Macerata. During that time, she delved into Aby Warburg's method of studying images as a historical source. Her passion for art has led her to keep studying paintings, sibyls, and paintings of sibyls. Using the historical-scientific method guided by continuous existential doubts, she tells stories woven into the
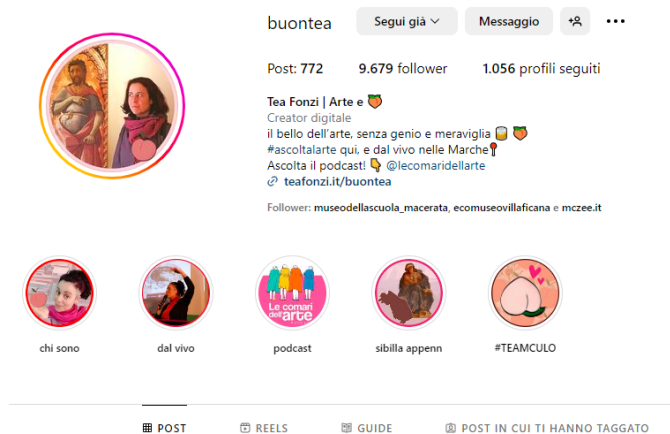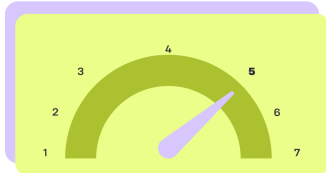
territory. On social media, Buontea shares her colourful insights on art, making it more accessible to a wider audience.
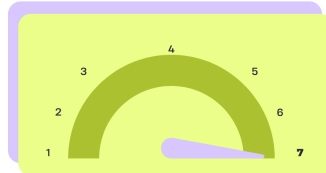
## Categorisation according to the HOP Methodology

Scientific research	Storytelling	User Experience

Visual arts (paintings, sculptures, etc)
Informative (non-technical) essays and articles

Literary techniques: Irony, Imagery, Symbolism, Allusion, Metaphor, Personification, Hyperbole
Character techniques: Archetype, Character Development, Dialogue, Character Motivation, Conflict
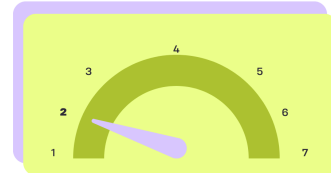
Written word storytelling
Audiovisual storytelling

VILLA FICANA ECOMUSEUM

Type of activity: Guided tour - Workshop / educational activity
Type of cultural heritage promoted: Cultural history, traditions and folklore - Landscape / City
Type of expertise involved: Storytelling

With the goal of enhancing social bonds within the community and promoting a sustainable lifestyle, **Ecomuseo Villa Ficana** offers guided tours that bring visitors back in time to the living conditions in the neighbourhood between the eighteenth and nineteenth centuries, alongside with experiential tourist itineraries, educational activities for schools and workshops for adults focused on rediscovering and exploring local traditions. These activities are aimed at enhancing the environmental, historical and cultural resources of the territory and its inhabitants from the perspective of sustainable local development through the creation of experiential itineraries. Additionally, through the establishment and management of a documentation center, the museum aims to become a reference point, both nationally and internationally, for those working with raw earth, vernacular architecture and sustainable architecture, in order to reconnect the ties between the past-tradition and the future-experimentation.
The target groups for these initiatives are local university students, engaged via social media and projects implemented in cooperation with the university; inhabitants of the Marche region, who are typically unaware of the existence of such a place filled with rich history, uniqueness and culture; tourists eager to connect with the complexity of the region.

Ecomuseo is an open-air museum that aims to rediscover the value, history, traditions andarchitecture of a peripheral part of Macerata: Villa Ficana.

The place is entirely made up of earth houses and straw, built with raw construction techniques. Villa Ficana was built between 1815 and 1874, but there is evidence of a village called Ficana dating back to the 13th century. The year 1862 is considered a symbolic date for the construction of 19th-century buildings, as indicated by the engraving on a brick inserted in the raw earth wall of a still-existing house. This cluster of houses was built using the technique of raw earth, made of earth and straw, and was mainly inhabited by agricultural labourers. Since the 19th century, the village has seen an exponential increase in population in the area, consisting of poorly employed, poorly paid and therefore poorly housed people, characterized by terrible hygiene conditions: they were landowners with very little land or labourers without land.

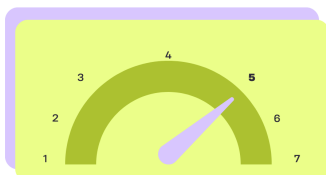## FOLLOW THESE ⬇️LINKS⬇️ FOR OTHER INTERESTING INFO:
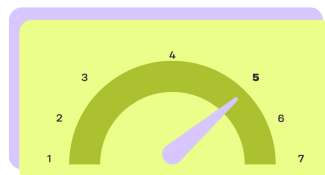
Youtube channel
Instagram Page
FB Page

Categorisation according to the HOP Methodology

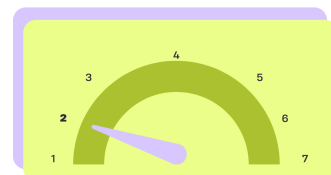| Scientific research	Storytelling	User Experience
Archive documents (testimony, judiciary documents, notarial sources, public authority documents) Archaeological remains Visual arts (paintings, sculptures, etc)	**Narrative techniques:** Flashback, Foreshadowing, Stream of Consciousness, Frame Story, Epic Simile	Oral storytelling

SAMBENE
(partisan paths)

Type of activity: Music exhibition
Type of cultural heritage promoted: Cultural history, traditions and folklore - Historical documents and collections (archives, libraries, etc)
Type of expertise involved: Scientific Research, Storytelling

The **Sambene** group dedicated a concept album to the memory of the partisans who fought for freedom in the region, reconstructing the stories of the women and men who sacrificed their lives for the values that gave birth to the Italian Republic. Sambene's aim was to recover the essence and historical truth of these stories, so as to make their songs culturally relevant. Consequently, the album "*sentieri partigiani*" is built upon the historical information and documents gathered by Luca Lisei, a passionate researcher who investigates and researches the historical cemeteries of the Marche region. After collecting and arranging the information with their music, they brought the voices of those partisans from the past to life, without stamping historians' feet or making pedantic philosophy. Instead, they made such events contemporary through memory and data, shaping the results of historical research into an engaging and culturally significant form of storytelling. Sambene's target audience is primarily composed of individuals interested in folk music, histor, and cultural heritage, particularly those with a connection to the Marche region of Italy. Additionally, they appeal to people interested in social and political issues related to freedom, and, through the power of music, they also manages to engage people who may not be familiar with the events that occurred in Marche between 1943-1945, providing an enjoyable and informative experience for all.
Their aim is hence to promote and preserve the regional history and cultural identity of Marche while encouraging participation in civil causes and activism among their audience.

The folk group *Sambene* (meaning 'blood' in Sardinian, synonymous with passion and energy for them) was formed in early 2015 within the ArsLive Academy of Songwriters in Recanati, founded by Lucia Brandoni in 2012. The group is the result of the synergy among the various

components of the Academy itself. It includes the ethnomusicology studies of the founder, Lucia Brandoni (a student of Roberto Leydi), the experience and songwriting skills of the singer-songwriter Marco Sonaglia (composer, rhythm guitar, harmonica and male voice of the group), the 'popular' and gritty vocal style of the singer Veronica Vivani (of Sardinian origin), the refined interpretations and expressive vocals of the singer Roberta Sforza, and the sounds of the accordionist Emanuele Storti. The result is a rich ensemble, despite the use of only two instruments (guitar and accordion) and tambourines played by the two singers. The musical direction of Lucia Brandoni, as well as her vocal arrangements, ensure that Sambene has an impact that adheres to the models of the folk tradition of central Italy
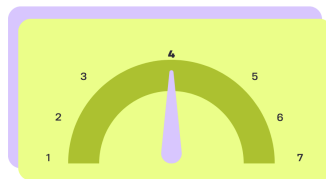
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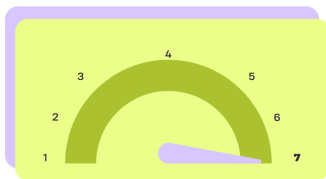
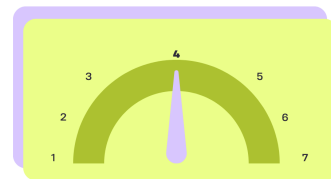| **Scientific research**	**Storytelling**	**User Experience**
Archive documents (testimony, judiciary documents, notarial sources, public authority documents) Historical chronicles, journalistic sources Historical, biographical, scientific (technical) essays and papers	**Character techniques:** Archetype, Character Development, Dialogue, Character Motivation, Conflict	Music

MADE IN
Crafts and Design Narratives

Type of activity: Special collection / Exhibition
Type of cultural heritage promoted: Cultural history, traditions and folklore - Historical documents and collections (archives, libraries, etc)
**Type of expertise involved:** Scientific Research

MADE IN is an online platform that tackles global challenges (e.g. overproduction, unethical distribution) by prioritizing the preservation of local crafts, communities and cultural identities. Serving as a research, design, and heritage hub, it facilitates collaboration and exchange between crafts artisans and designers. Through close partnerships with communities, MADE IN documents and showcases local crafts while actively promoting co-created projects through engaging exhibitions, public discussions, and publishing initiatives.

Currently, its efforts are focused on enhancing the crafts archive, projects, exhibitions, and community outreach initiatives to ensure continuous growth and positive impact.

MADE IN has been honoured with the 2023 European Heritage Award for its contribution to documenting and preserving the valuable knowledge of crafting as a cultural identity expression. By establishing an ecosystem that values authenticity, knowledge exchange, resource sharing, and local networks, MADE IN empowers artisans and producers to engage in a creative process that transcends industries and borders, embodying the essence of social design through craftsmanship.

OAZA (HR) is an Art and Design Collective based in Zagreb, was co-founded in 2013 by a group of six designers. Since its establishment, OAZA has been actively engaged in research-based projects in the realm of
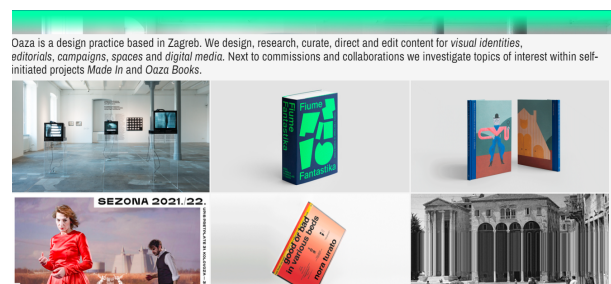
the independent cultural sector, focusing on self-initiated design endeavours such as curatorial practices, social design, strategic and conceptual design, publishing, and design education. Among their notable self-initiated projects are Made in Ilica, Handed Down Collection, iBook publishing, and Female Design History in Croatia, all of which have gained international recognition through their showcase.
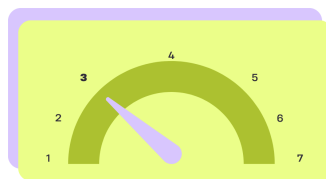
Categorisation according to the HOP Methodology

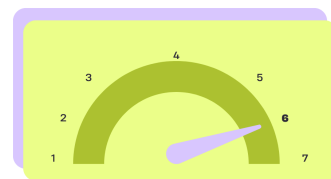| Scientific research	Storytelling	User Experience
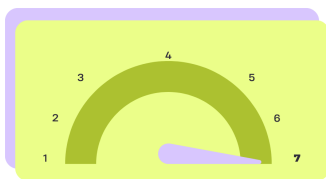
Archaeological remains
Artifacts (such as tools, pottery, and clothing)
Visual arts (paintings, sculptures, etc)
Historical chronicles, journalistic sources

Narrative techniques:
Flashback, Foreshadowing, Stream of Consciousness, Frame Story, Epic Simile

Written word storytelling
Audiovisual storytelling

MOLI
Museum of Literature Ireland

Type of activity: Special collection / Exhibition - Workshop / educational activity
Type of cultural heritage promoted: Cultural history, traditions and folklore - Historical documents and collections (archives, libraries, etc)
Type of expertise involved: Scientific Research - Storytelling

MOLI - Museum of Literature Ireland stands out for its capacity to interact with a wide range of users and propose culture in an engaging and scientifically accurate manner. The museum achieves this through its thoughtfully curated exhibits, diverse events, and comprehensive educational programs, all of which are designed to celebrate the rich history and culture of literature in Ireland.

Among its proposals to visitors are:

- Exhibits that Tell the Story of Irish Writing:

"The Story of Irish Writing" is a permanent exhibition that takes visitors on a journey through the evolution of Irish literature from its earliest origins to the present day. By presenting the literary milestones and iconic works of Irish writers, MoLI introduces visitors to the country's literary heritage in a comprehensive and accessible way. The exhibits are curated and supported by scholarly research, ensuring scientific accuracy and authenticity.

- Temporary Exhibitions that Explore Specific Themes:

MoLI keeps its offerings fresh and exciting by regularly hosting temporary exhibitions like "Dublin Gothic." These exhibitions dive into specific aspects of Irish literature, such as the history of Dublin gothic writing and the writers who have contributed to this genre. By focusing on niche themes, the museum caters to a diverse audience with varied interests, promoting inclusivity and appealing to a wide range of users.

- Interactive and Immersive Experiences:

"The Writers' Room" exhibit is a clear example of MoLI's commitment to interactivity. By allowing visitors to step into the shoes of renowned Irish writers and try their hand at writing, the museum encourages creativity and active participation. These

interactive experiences foster a deeper connection with the literary figures and their works, making the exhibits engaging and memorable for all ages.

- Diverse Events that Foster Literary Dialogue:

In addition to exhibits, MoLI hosts a plethora of events such as literary readings, talks, poetry slams, and book launches, which bring contemporary writers, scholars, and readers together to engage in thoughtful discussions about literature. By creating a platform for literary dialogue, MoLI promotes a culture of intellectual exchange and encourages visitors to explore literature from different perspectives.

- Family-Friendly and Inclusive Events:

MoLI's commitment to inclusivity is evident in its family events, which cater to visitors of all ages. By organizing activities that cater to young learners and their families, the museum instils a love for literature from an early age. This family-friendly approach fosters a shared passion for reading and writing, making literature an enjoyable experience for the whole family.

- Comprehensive Educational Programs:

MoLI's educational programs go beyond school tours and cater to learners of all ages. By offering teacher workshops and summer camps, the museum actively involves educators in promoting literary excellence and empowers teachers with the knowledge and tools to inspire their students to appreciate and create literature.

The Museum was born in 2010 when the National Library of Ireland (NLI) and UCD explored the potential for a collaborative venture that would leverage the resources of both institutions. The focus was

Exhibitions at MoLI

Immerse yourself in the sounds of Irish storytelling across the centuries, trace the footsteps of James Joyce's Dublin, and encounter rare gems from the National Library of Ireland, including 'Copy No. 1' of *Ulysses*.

Changing exhibitions include a look at the connections between Irish literature and international cities, and a contemporary commissions gallery featuring a new immersive audio-visual experience, *Nightflowers*, by Claire-Louise Bennett.

Copy No.1, *Ulysses* – James Joyce (courtesy National Library of Ireland)

on the NLI's esteemed Joyce collections and UCD's remarkable historic property, Newman House. To materialize this vision, a dedicated working group was established in 2012. The realization of the project received a significant boost through a generous donation, with which architects and exhibition designers transformed the Newman House's Aula Maxima building into a 10,000-square-foot exhibition space. Efforts were made to ensure universal accessibility across all buildings within the historic site, which holds immense significance as the birthplace of UCD. With further funding and strategic guidance from Fáilte Ireland, the project advanced to the construction phase. In October 2017, builders commenced their work on-site, ultimately leading to the grand opening of the Museum of Literature Ireland on 21st September 2019, welcoming the public to engage with its captivating exhibits.

FOLLOW THESE 🔽LINK🔽 FOR OTHER INTERESTING INFO:
European Project awarded by Europa Nostra in 2023

Categorisation according to the HOP Methodology

Scientific research	Storytelling	User Experience
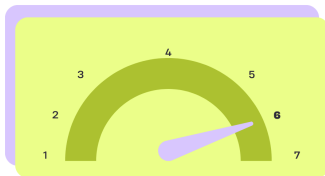
Literary sources (poems, novels, essays, etc) Historical, biographical, scientific (technical) essays and papers
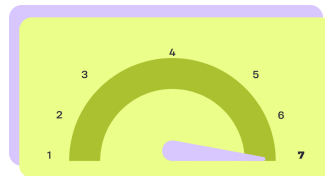
Character techniques: Archetype, Character Development, Dialogue, Character Motivation, Conflict
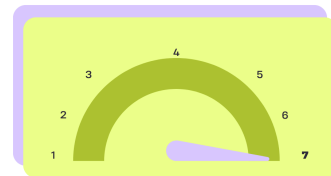
Educational / interactive Written word storytelling

DARK TALES OF THE OLD TOWN

Type of activity: Guided tour
Type of cultural heritage promoted: Ancient and historical buildings - Cultural history, traditions and folklore
Type of expertise involved: Scientific Research - Performance

Dark tales of the Old Town walking tour is a tour made by Haunted Dubrovnik and it takes you through the dark history of the City, so you can expect to hear many stories about the nightlife in old times, its dance macabre in the plague times, political intrigues, ghostly apparitions, forbidden love affairs, prison escapes and tortures, the big earthquake, and many other stories and tales that will intrigue your imagination. You can learn about the infectious pestilence that visited Dubrovnik often in old times, hear the story of Dubrovnik's Romeo and Juliet, discover who was Dubrovnik's necromantic, learn about noble families and some of their tragic destinies and explore old Pustijerna district which translates as the empty land. The tour starts in the evening hours where you listen to numerous dark and macabre stories of Dubrovnik going through the limestone-paved back streets and alleys of the old town, lit by the evening street lanterns.

Marija Milovac is a licensed tourist guide and a student at Dubrovnik university, studying History of the Adriatic and the Mediterranean.

**FOLLOW THESE 🔽LINKS🔽 FOR OTHER INTERESTING INFO:**
Official website
FB Page

Categorisation according to the HOP Methodology

Scientific research	Storytelling	User Experience
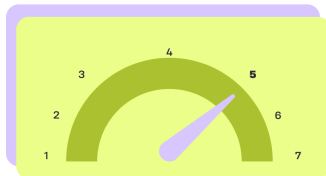
Literary sources (poems, novels, essays, etc) Educational/training materials (academic level) Informative (non-technical) essays and articles	**Narrative techniques:** Flashback, Foreshadowing, Stream of Consciousness, Frame Story, Epic Simile	Oral storytelling
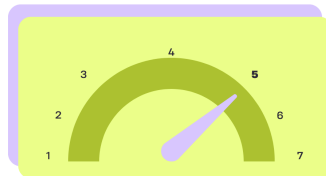
HOUSE OF MARIN DRŽIĆ

Type of activity: Digital / social media - Special collection / Exhibition
Type of cultural heritage promoted: Cultural history, traditions and folklore - Historical documents and collections (archives, libraries, etc)
Type of expertise involved: Storytelling
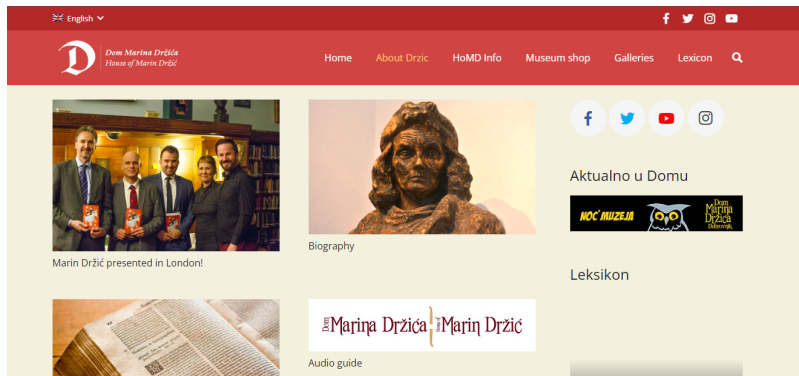
[House of Marin Držić](#) is an educational and research centre and a museum showing the life of a renaissance Croatian writer Marin Držić who is considered one of the greatest Croatian playwrights. The good practice in this museum is that the main exhibition is trying to tell the story of life in Renaissance Dubrovnik through the life of Marin Držić, but also from his plays and vice versa. The exhibition is explaining the life of Dubrovnik by quoting parts of his plays such as nightlife in Dubrovnik, what people were eating, what was the social life and what was theatre like in Dubrovnik. The exhibition is interactive and you can open cabinets, and enjoy audio and video materials, you even have a spinning wheel with Držić quotes or you can sit at a Marin Držić table replica and write a letter with a guise feather. It is a small museum, but they did a really good job of telling the story of Marin Držić and the Renaissance Dubrovnik.

As every museum, they target all age groups and they are working really hard in promoting the work of Marin Držić, they are publishing his plays in English, they even made a comic book about Marin, and have a lot of these workshops.

FOLLOW THESE ⏬LINKS⏬ FOR OTHER INTERESTING INFO:
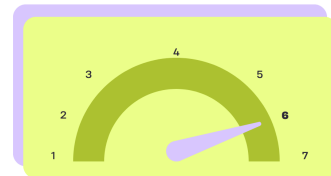[House webpage](#)
[House FB Page](#)

Categorisation according to the HOP Methodology

Scientific research	Storytelling	User Experience

Scientific research
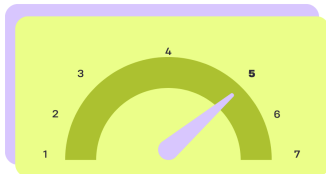
Artifacts (such as tools, pottery, and clothing) Historical, biographical, scientific (technical) essays and papers
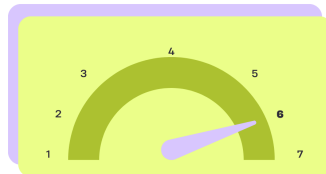
Storytelling

Plot techniques: Exposition, Rising Action, Climax, Falling Action, Resolution, Suspense

User Experience
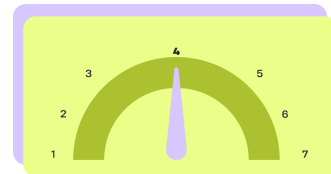
Educational / interactive Spatial storytelling

MILAN IN THE CITY, CITY IN MILAN

Type of activity: Guided tour
Type of cultural heritage promoted: Cultural history, traditions and folklore - Historical documents and collections (archives, libraries, etc)
Type of expertise involved: Storytelling

RadioTeatar, in collaboration with Art Workshop Lazareti, presents its Dubrovnik RadioWalk by Ursule Burger about Dubrovnik poet and the first civil victim in Dubrovnik of Croatian war for Independence - Milan Milišić: Milan in the City, City in Milan. The theatre performance of the sound walk takes place between the text listened to in the headphones, the landscape being walked on and the thoughts of the walker himself. The start of the walk is in the Old Port of Dubrovnik, at the stone bench next to the City Cafe, and the walk ends at the fountain in Park Gradac. We learn about Milišić's engagements, thoughts about the theatre, friendships, and socializing. through conversations with people who socialized with him in various stages of his life - from his earliest childhood until his untimely death. In the locations that lead from Porto, through Stradun and Prijeko, to Pile and Graca, we listen to poems resulting from the indelible meeting of a city and a poet who listened to that city. The only thing is that it is only available in the Croatian language.

Ursula Burger - Ursula Burger was born in 1976 in Zagreb. She is employed at the publishing house Vuković&Runjić. She graduated in French language with literature and comparative literature at the Faculty of Philosophy in Zagreb. She holds a Master's degree in European Studies from the Panthéon-Assas University, Paris II. For eight years, she worked in the unemployment support department of the Swiss city of Lausanne. As a translator, she collaborated in the programs of the Third Program of the Croatian Radio Alternet and Experiments and Discussions. Since 2003, she has been collaborating with the French web portal Le Courrier des Balkans, whose Sarajevo editorial office she founded in 2007. From 2012 to 2014, she was an associate of the Krokodil association in Belgrade and participated in the organization of the literary festivals KROKODIL and Do you read me?, as well as Krokodilov residencies for writers. She is a member of the editorial board of the literary

magazine Tema and the Society of Croatian Literary Translators. She has been engaged in literary translation since 2003. She has translated works by Isabelle Jarry, Eric Faye, Samuel Beckett, Tahar Ben Jelloun, Assie Djebar, Christian Oster, Raymond Roussel, Tonin Benacquista, Emmanuelle Pagano and Marguerite Duras, among others, from French. With a group of colleagues, she designed and launched Translab - a laboratory for literary translation and better visibility of literary translators.

Categorisation according to the HOP Methodology
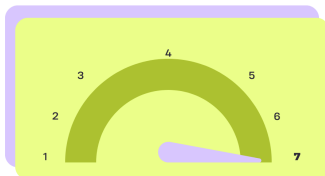
Scientific research	Storytelling	User Experience

Historical chronicles, journalistic sources
Literary sources (poems, novels, essays, etc)
Photographs or videos
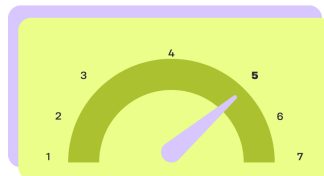
Character techniques:
Archetype, Character Development, Dialogue, Character Motivation, Conflict
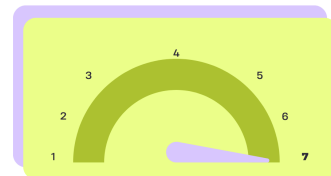
Oral storytelling
Spatial storytelling

THE RED HISTORY MUSEUM

Type of activity: Special collection / Exhibition
Type of cultural heritage promoted: Cultural history, traditions and folklore - Historical documents and collections (archives, libraries, etc)
Type of expertise involved: Scientific Research - Storytelling

ONLINE TICKETS

Explore Croatia's modern history, how life felt like under the communist regime of Yugoslavia, and why it all ended in the flames of the Homeland War.

25 years after the end of the Homeland War, the Croatian public is still deeply divided by its socialist history, a division sharpened by the traumas of war and afterwards succumbed to by the lack of sensible discussion.

The absence of national consensus about our past meant there was no specialized museum (state or private) in Croatia that dealt with 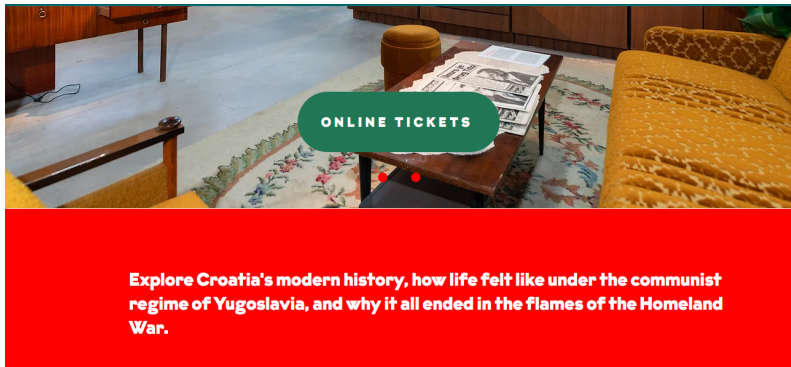the complete history of socialism in the country and the topic itself was considered better forgotten than resolved - until the opening of the Red History Museum. All the changes that took place during the socialist rule influenced the development of today's Croatian society, which is why the aim is to encourage dialogue, further exploration and learning about the history of socialism so that we can bridge the division of the past and responsibly move forward. The exhibition is interactive and the museum uses different ways to engage the visitors, from traditional interactive exhibits that visitors can open or touch to new Augmented reality and Virtual reality gadgets. The community is involved in the exhibit development for greater social impact, and the local team behind the museum focuses on enriching Dubrovnik outside the Old Town. With the museum itself transforming the only remaining socialist factory in Dubrovnik, other projects are also being developed as innovative urban interventions in culturally impoverished areas of the city.

Majeutika doo.
Kristina Mirošević and Kresimir Glavinic have been working in creative industries for most of their life - Kristina as a graphic designer and Krešimir in the film industry opened the first private museum in Croatia about the communist/socialist history of Croatia.

FOLLOW THESE ⏬LINKS⏬ FOR OTHER INTERESTING INFO:

[Museum website](#)
[Museum FB Page](#)
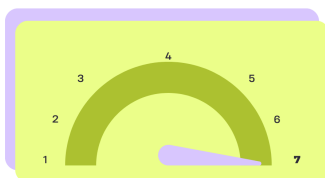[Kristina Mirosevic - LinkedIn](#)
[Kresimir Glavinic - LinkedIn](#)

Categorisation according to the HOP Methodology

Scientific research	Storytelling	User Experience
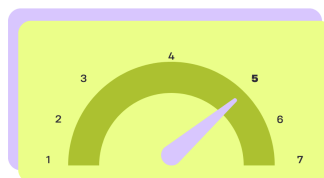
Visual arts (paintings, sculptures, etc)	**Character techniques:** Archetype, Character Development, Dialogue, Character Motivation, Conflict	Educational / interactive Audiovisual storytelling

NIGHT IN THE MUSEUM

Type of activity: Workshop / educational activity
Type of cultural heritage promoted: Cultural history, traditions and folklore
Type of expertise involved: Performance
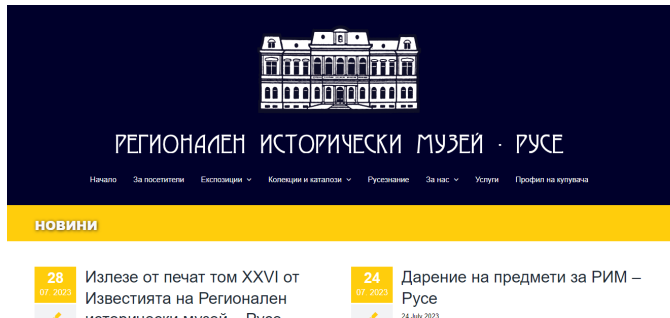
"Night at the Museum" is held under the "Night at the Museum and Children's Night at the Museum" project of the Regional History Museum - Ruse with the financial support of the "Culture" Program of the Municipality of Ruse to support small creative projects in the field of arts and culture. Museums and galleries traditionally open their doors to visitors, offering both free viewing of permanent and temporary exhibitions, as well as a variety of events specially organized for the Night of the Museums. The objectives of the event are to highlight the important role of museums in the development of society, to offer a new perspective on exhibitions, to give equal access to museums and the cultural performances held in them to disadvantaged people and to make informal contact with the audience. The activities are aimed at representatives of all ages, as well as residents and guests of the city.
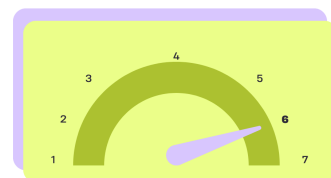
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Press release - FB Page

Categorisation according to the HOP Methodology
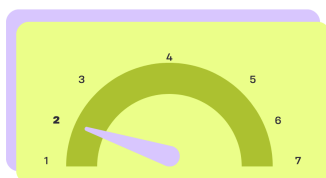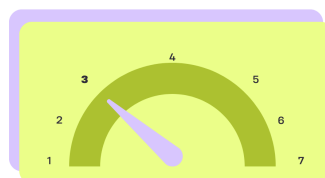
Scientific research	Storytelling	User Experience
Artifacts (such as tools, pottery, and clothing)	**Narrative techniques:** Flashback, Foreshadowing, Stream of Consciousness, Frame Story, Epic Simile	Oral storytelling Educational / interactive

CIVIC PARTICIPATION IN DVE MOGILI

Type of activity: Maintenance of Philip Totyo's house-museum and other monuments of culture in Dve Mogili Municipality
Type of cultural heritage promoted: Ancient and historical buildings - Biography
Type of expertise involved: Storytelling - Performance

NGO "Development of Social Capital" manages a center for sustainable development in the town of Dve Mogili. The employees in the center are involved in various activities and initiatives that aim to ennoble the territory of the municipality, as well as to preserve and maintain in good condition a number of monuments related to the cultural and historical heritage, not only of Dve Mogili, but also of Bulgaria. The activities initiated by NGO "Development of Social Capital" are aimed at citizens, representatives of the non-governmental sector and institutions, as well as at children. They are given the opportunity to join an initiative to clean the courtyard of the house-museum "Philip Totyo" - a prominent Bulgarian revolutionary, as well as his grave. Pruning branches, mowing grass, planting new flowers and perennials, painting and refreshing outdoor recreation areas - these are some of the activities carried out. Children, users of services from the Center for Public Support, as well as its employees actively participated. There is a good partnership between the municipal authorities and civil society, which contributes to the popularization of the house - the Museum of Philip Totyo. Citizens have consequently begun to engage with cultural-historical heritage. Gradually, the population began to recognize itself and made its choice of lifestyle and building a society that takes care of its past - here and now, to remain for future generations. People began to feel more connected to the museum and its history. Respectively, visits to it are increasing. Its popularity is growing and the museum has been chosen as a control point on the cycle route "Danube Ultra 2021 Back to the River". The curator of the museum welcomed the 150 participants in the last year's edition of Danube Ultra 2021. For a more attractive experience, a man who looked like the revolutionary Philip Totyo was also waiting for them. He prepared in advance for his "show", according to the audience of each event.

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Categorisation according to the HOP Methodology

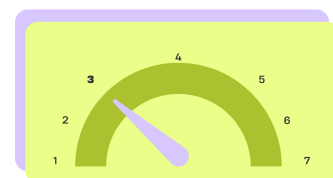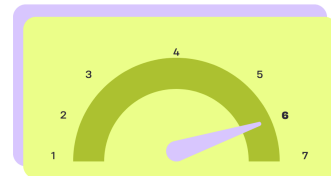| Scientific research	Storytelling	User Experience
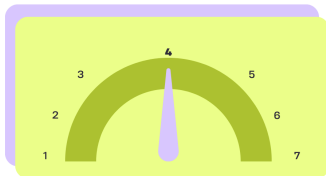
Artifacts (such as tools, pottery, and clothing)
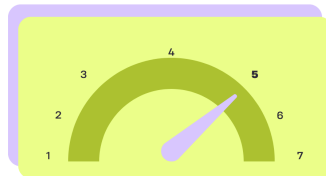
Narrative techniques:
Flashback, Foreshadowing, Stream of Consciousness, Frame Story, Epic Simile

Oral storytelling
Educational / interactive

MODEL OF A MEDIEVAL FORTRESS

Type of activity: Special collection / Exhibition
Type of cultural heritage promoted: Visual and plastic arts (painting, sculpture, etc.)
Type of expertise involved: Performance

Nikolay Nikolov, resident of Ruse, has made and also donated to the Ruse Historical Museum a unique model of the castle from the medieval city - Cherven Fortress. He is a patriot, he travels around the Bulgarian fortresses. There is no similar model in the Ruse Historical Museum, so he decided to make one. The model shows the best-studied part of the medieval city, its citadel. What tourists also see, with the difference that they see in situ the foundations of these both ramparts and buildings, the residence, and the western medieval tower, which is also the emblem of the medieval city and one of the most recognizable medieval structures in general in Bulgaria. The man met with the archaeologists from the historical museum in the city of Rousse, who presented him with a book with a plan with the exact dimensions of the citadel so that the model will be as close as possible to the original. He consulted with them about the smallest details in order to recreate the spirit and grandeur of the fortress, located on a vast hill along the Rusenski Lom River. With the help of archaeologists from the Historical Museum in Ruse, he recreated in detail the vision of the dwellings, churches, administrative buildings and its fortress walls from wood.

The idea was to have the model ready for November 1 2021 (Day of National Leaders in Bulgaria), but he had an accident while working on a circular saw, in which one of his hands was seriously injured. He has been recovering for several months but did not lose hope, even working on the pyrographies and the model with a bandaged hand. The project was finished in May 2022. In Bulgarian history, we have a great ruler - Khan Omurtag, he wrote: "A man dies even if he lives well, but what he built remains". This is the reason he decided to donate his creation with love and the hope of leaving something behind. It has been made for 4 and a half years and is made from over 7,000 wooden coffee stirrers. He marked each coffee stirrer one centimetre apart and cut them off with a hacksaw so that they would resemble stones. For the roofs, he used corrugated paper, with which children make roofs, reinforcing it with red dye. The model measures 2.80 m. by 1.10 m. It weighs over

120 kilograms. The man said that he gladly devoted his free time to the Cherven fortress.

At the moment, the model is exhibited in the relevant exposition hall in the historical museum in the city of Ruse. All residents and guests of the city can see it. The presented example shows good cooperation between the civil society and the specialists who work in the historical museum. This good practice represents the aspiration of professionals and ordinary people (the man is a bus driver) to preserve the cultural and historical heritage of Bulgaria.

FOLLOW THESE ⏬LINK⏬ FOR OTHER INTERESTING INFO:

[News article](#)

Categorisation according to the HOP Methodology
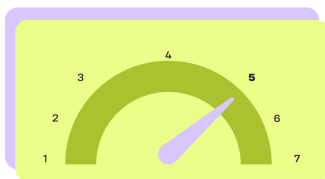
Scientific research	Storytelling	User Experience
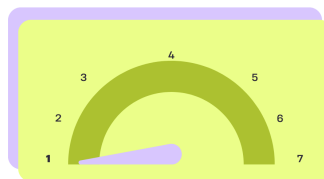
| Archive documents (testimony, judiciary documents, notarial sources, public authority documents) Archaeological remains Maps | **Plot techniques:** Exposition, Rising Action, Climax, Falling Action, Resolution, Suspense | Educational / interactive Spatial storytelling |

GALICNIK AND GALICIAN WEDDING

Type of activity: Performance
Type of cultural heritage promoted: Cultural history, traditions and folklore
Type of expertise involved: Performance

Galician wedding is a manifestation that takes place every year on St.Peter's Day (July 12) in the village of Galicnik in Bistra. Organised by the Ministry of Culture of the Republic of North Macedonia, the Galicnik Local Community and the Mavrovo National Park, it is rich with many unique wedding customs and rituals. In its survival, the Galician wedding has contributed to nurturing the unique wedding customs and rituals of the inhabitants of this area, to preserving the original songs, dances, and the widely known Galician costume. The Galician wedding is very attractive in the Republic of North Macedonia because numerous folklore values of the local area, ethnographic heritage and traditional gastronomic specialties are presented, and the event itself is gaining more and more popularity in the country and beyond. The wedding program is inviting the dead relatives, inviting the best man, shaving the groom, going after the bride, arrival of the matchmakers, the bride welcoming the matchmakers, building the bride, welcoming the bride, wedding ceremony, wedding ceremony, wedding. The bride begins the bridal dance and sends off the musicians.

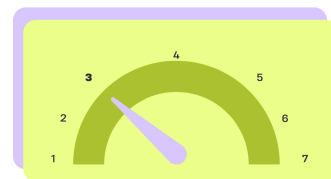The most striking things in the whole ceremony are the costumes. The patriarchal upbringing is emphasized through the cut of the costume, and precisely because of this, the folk costume of the Miyacs has kept its authenticity until today. The men's costume carries with it all the features of the mountain shepherd's costume made of thick woolen rolled klashna. The women's costume abounds with sumptuous details. The embroidered openwork embroidery on the sleeves of the linen shirt with red embroidery and cords, complemented by massive metal jewelry. The rich selection of jewelry is unique in its craftsmanship and consists of chains, silver coins, silver ornaments and radii jewelry. It is especially important to point out that both the costumes and the jewelry are handmade, and precisely because of this, the entire event captivates with its uniqueness in every respect. According to archival data, the initiative board in 1962 made a decision to establish a new cultural-tourist event. The first Galician wedding was held in 1963, and according to eyewitnesses, there were thousands of people in the audience. The following year passed to a smaller number of visitors due to bad weather. In the following years, the event was not held until 1973, when an asphalt road was built to Galicnik. In those years, all participants in

the event were extras. The first real wedding took place in 1991, when the newlyweds were actually married in the church in Galicnik. Since then, "Galician Wedding" has been held every year. Every year, the "Тешкото" (Teshkoto) dance was symbolically performed in front of the village fountain. Teshkoto is a folk dance about the sad and difficult feelings among migrant workers when leaving for work abroad.

FOLLOW THESE 🔽LINKS🔽 FOR OTHER INTERESTING INFO:
Event's agenda
Event's description

Categorisation according to the HOP Methodology
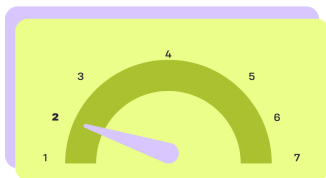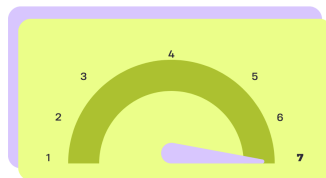
Scientific research	**Storytelling**	**User Experience**
Photographs or videos Informative (non-technical) essays and articles	**Literary techniques:** Irony, Imagery, **Symbolism**, Allusion, Metaphor, Personification, Hyperbole	Theatre Dance Music

FESTIVITY IN KAVADARCI

Type of activity: Performance
Type of cultural heritage promoted: Cultural history, traditions and folklore
Type of expertise involved: Performance

"Saint Trifun" manifestation: Every year, on February 14th, the Orthodox Christian Church honors "Saint Trifun" as the day of growers and gardeners. This holiday in Kavadarci is among the most respected. Traditionally, on February 14th, the ritual pruning of the vineyard is performed.

"TIKVESH VINTAGE"

"Tikvesh vintage" is the oldest economic and tourist event in Macedonia, which has retained its identity, authenticity and uniqueness. At the beginning of September, every year the Municipality of Kavadarci celebrates grapes and wine as a "gift from the gods". It is a continuation of a long and rich tradition that was maintained in these areas since the time of ancient Macedonia, when the so-called were organized in honor of the god Dionysus (Bacchus). "Days of Dionysus", attended by the entire population (free citizens and slaves). The Tikvesh carnival is also held at this event, attended by masks from our city as well as from other cities in the state and neighboring states.

JOLOMARI

"Jolomari" - Vasilichari from the villages in the municipality. This pagan tradition was preserved for the longest time in the hilly villages of Begnishte and Resava. It is traditionally held on January 14th, Vasilica. It symbolizes the so-called unchristened days between Christmas and Epiphany. In the unbaptized days, after the birth of Christ, we should beware of evil spirits and evil demons. They are here among us, then in us. That's why we need to chase them away and not succumb to their temptations, and Vasilica's Jolomari have that task.

FOLLOW THESE ⏬LINKS⏬ FOR OTHER INTERESTING INFO:
Kavadarci Government press release
Event FB page
Press release

Categorisation according to the HOP Methodology
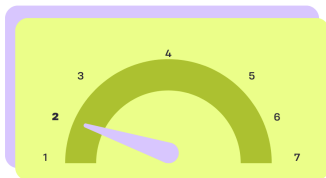
Scientific research	Storytelling	User Experience

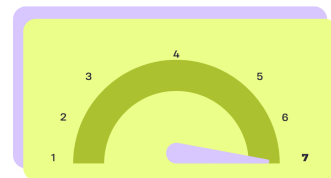Photographs or videos
Informative (non-technical)
essays and articles
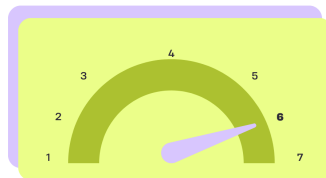
Literary techniques: Irony,
Imagery, **<u>Symbolism</u>**,
Allusion, Metaphor,
Personification, Hyperbole
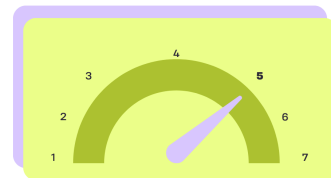
Theatre
Dance
Music

MEMORIAL ROOMS OF NIKOLA BADEV AND VASIL HADZIMANOV

Type of activity: Special collection / Exhibition
Type of cultural heritage promoted: Biography - Cultural history, traditions and folklore - Historical documents and collections (archives, libraries, etc)
Type of expertise involved: Scientific Research

MEMORIAL ROOM OF NIKOLA BADEV

A memorial room for the doyen of Macedonian folk song, Nikola Badev, has been opened within the museum in Kavadarci, on the occasion of the 100th anniversary of his birth.

A large number of items are presented in the Memorial Room. Fifty photos (family, from performances, visits, and travels), personal items(rosaries, clock, cufflinks, etc.), instruments (guitar, snare), personal documents, posters, records (silver and gold, awards and recognitions), videotapes, cassettes, cameras, cameras, statues and busts, folk costumes, etc., which have been carefully kept and cared for many years by his daughters Roska and Susana Badevi and are a donation to the Museum Gallery and City Kavadarci.

Nikola Badev was a folk singer of Macedonian original folk music, doyen, and legend, and ambassador of Macedonian original folk song.

Nikola Badev is an exceptional person, an interpreter who elevated and glorified the Macedonian folk song and thus left indelible traces in the Macedonian cultural heritage. He toured the country and the world many times, he was a real folk singer, a national name, and he had the power to excite and cry with his interpretation of Macedonian songs, real little hymns of sadness, love, elegy, and nostalgia.

MEMORIAL ROOM OF VASIL HADZIMANOV

In the Museum – Gallery of Kavadarci (National Museum), a memorial room has been opened for Vasil Hadjimanov, the ethnomusicologist, melographer, folklorist, performer of folk songs and collector of Macedonian folk works.

The museum display consists of a hundred photographs that show the life path of Hadjimanov as the most significant person in the cultural life of the city, between the two world wars. In the memorial room, the donation in objects as well as a part of the personal archive of Vasil Hadjimanov is exhibited.

Categorisation according to the HOP Methodology
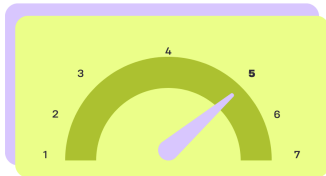
Scientific research	Storytelling	User Experience

Archive documents
(testimony, judiciary
documents, notarial
sources, public authority
documents)
Artifacts (such as tools,
pottery, and clothing)
Letters/diaries
Literary sources (poems,
novels, essays, etc)
Photographs or videos
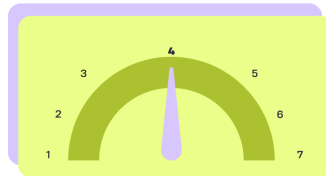
Narrative techniques:
Flashback, Foreshadowing,
Stream of Consciousness,
Frame Story, Epic Simile
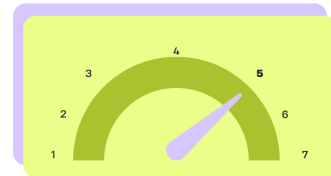
Music
Audiovisual storytelling

SYSTASIS

Type of activity: International scholarly e-journal
Type of cultural heritage promoted: Archaeological findings and collections - Ancient and historical buildings - Historical documents and collections (archives, libraries, etc)
Type of expertise involved: Scientific Research
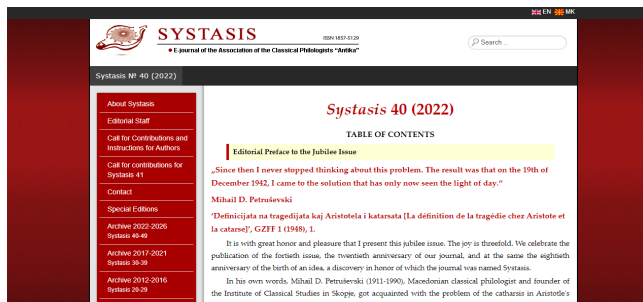
SYSTASIS is an international scholarly e-journal for publishing scholarly articles, summaries of master's theses, summaries of doctoral theses and academic papers written by young researchers in the areas of classical philology, ancient philosophy, history of the ancient world, archaeology, epigraphy, paleography, didactics, reception and on other subjects related to antiquity. Also, it publishes translations from Greek and Latin into Macedonian language and book reviews. SYSTASIS is initiated by the members of the **Association of Classical Philologists ANTIKA** and edited by international editorial board of Professors in Universities from North Macedonia and abroad. The e-journal SYSTASIS is a composition of contributions made by classical philologists, historians, archaeologists, philosophers, and all others who study the civilizations of Ancient Greece and Rome and the cultural and historical heritage of these civilizations. In 2022, the jubilee 40th edition of the e-journal was published. The first edition was published in 2002.

Categorisation according to the HOP Methodology
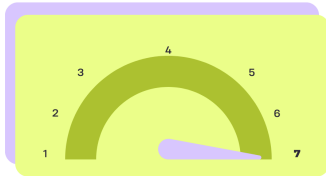
Scientific research	**Storytelling**	**User Experience**

Archive documents
Archaeological remains
Artifacts (such as tools,
pottery, and clothing)
Letters/diaries
Visual arts (paintings,
sculptures, etc)
Historical chronicles,
journalistic sources
Literary sources (poems,
novels, essays, etc)
Photographs or videos
Maps
Historical, biographical,
scientific (technical) essays
and papers
Educational/training
materials (academic level)

Narrative techniques:
Flashback, Foreshadowing,
Stream of Consciousness,
Frame Story, Epic Simile
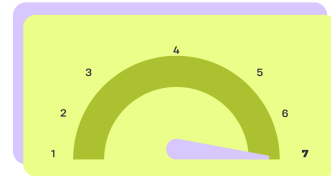
Educational / interactive

THE MISSING LINK

Type of activity: Article in an International scholarly e-journal
Type of cultural heritage promoted: Archaeological findings and collections - Ancient and historical buildings - Cultural history, traditions and folklore -Historical documents and collections (archives, libraries, etc)
Type of expertise involved: Scientific Research

Schools have the opportunity to organize extracurricular activities, which may include visits to cultural heritage sites and museums as well as to participate in the cultural heritage initiatives of the European Commission and develop their own projects and collaborations with other schools in North Macedonia and abroad through the Erasmus+ eTwinning platform.[7] There are also the educational programmes of the Cultural Heritage Protection Office (body within the Ministry of Culture of the Republic of North Macedonia), of the museums, to the extent that museums have such programmes and the activities of the NGOs working in the area of preservation and promotion of cultural heritage. NGO's develop their projects with funding from the Government or the municipalities or from the European Commission or other international organizations.

The number of students involved in heritage activities is growing every year. But, in reality and in practice, if at all and to what extent heritage education is avalaible to school children and whether heritage education is just teaching about heritage resources or heritage resources are utilized for teaching about different disciplines and acquiring key com-

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[7] Information about successful school activities and projects can be found at the official website of the Erasmus+ programme, Erasmus+ project results: https://ec.europa.eu/programmes/erasmus-plus/projects_en. For the paritcipation of the students and their Latin language teacher H. Kosovska from the secondary school Dobri Daskalov, Kavadarci, North Macedonia in the international Erasmus+ project HELP (Heritage Education Learning Programme), see https://ec.europa.eu/programmes/erasmus-plus/projects/eplus-project-details/#project/2018-1-PT01-KA229-047493 and https://twinspace.etwinning.net/73747/home.

5

The [article] *Heritage Education in North Macedonia and Classics: The Missing Link* published on Systasis ISSN 1857-5129[2] has the subject of research about the integration of the heritage education in primary and secondary schools in North Macedonia and discussion about the role of classics as the missing link in fostering cultural and heritage awareness, the role of epigraphy not only as a tool for learning Latin or Greek, but also for introducing students at an early age to the value of cultural heritage and its preservation.

Target groups:

- Teachers and students in primary and secondary schools in North Macedonia and abroad;
- Educational counselors and inspectors from the Bureau of Education Development,
- Ministry of Education and Science,
- Universities with educational professions and departments for pedagogical studies,
- cultural and museum workers,
- classical philologists, epigraphers, historians, scholars, etc.

Authors:
Prof. Elena Džukeska,

_____

[2] Džukeska, E. (2021, October 25). *Heritage Education in North Macedonia and Classics: The Missing Link*. Systasis 39 (2021) ISSN 1857-5129.

Institute of Classical Studies
Faculty of Philosophy
St. Cyril and Methodius University in Skopje, North Macedonia

Categorisation according to the HOP Methodology

Scientific research	Storytelling	User Experience

**Archive documents (testimony, judiciary documents, notarial sources, public authority documents)**
Archaeological remains
Artifacts (such as tools, pottery, and clothing)
Letters/diaries
Visual arts (paintings, sculptures, etc)
Historical chronicles, journalistic sources
Literary sources (poems, novels, essays, etc)
Photographs or videos
Maps
Historical, biographical, scientific (technical) essays and papers
Educational/training materials (academic level)

Literary techniques: Irony, Imagery, Symbolism, Allusion, Metaphor, Personification, Hyperbole

Educational / interactive

INTERNATIONAL FESTIVAL OF ANCIENT DRAMA "STOBI"

Type of activity: Performance/Festival of ancient drama
Type of cultural heritage promoted: Archaeological findings and collections - Ancient and historical buildings - Cultural history, traditions and folklore -Historical documents and collections (archives, libraries, etc) - Visual and plastic arts (painting, sculpture, etc.)
Type of expertise involved: Performance

Numerous professional theaters from North Macedonia and abroad perform theatrical performances of ancient dramas. Every year the theater performances are watched by large audiences and the spectators enjoy the acting, directing, scenography, costuming and dancing achievements of the theaters performing and performing ancient dramas. Four international awards are given every year – for best actress, best actor, best director and Grand Prix at the festival. In addition to theatrical performances, workshops are also organized in the accompanying program, for example, in the 19th edition of the International Festival of Ancient Drama "Stobi" in September 2022, workshops entitled "In Search of Antigone" are organized by the National Theater "Jordan Hadji Konstantinov - The Giant", intended for professional actors and directed by a director and "Recycled Tragedies", aimed at schoolchildren, directed by a playwright.

FOLLOW THESE 🔽LINKS🔽 FOR OTHER INTERESTING INFO:
FB Page
Official website
Press release

Categorisation according to the HOP Methodology
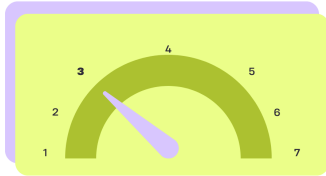
Scientific research	Storytelling	User Experience

Scientific research	Storytelling	User Experience
Archaeological remains	**Narrative techniques:**	Oral storytelling
Artifacts	Flashback, Foreshadowing,	Theatre
Letters/diaries	Stream of Consciousness,	Dance
Visual arts Historical	Frame Story, Epic Simile	Music
chronicles, journalistic		
sources, Literary sources		
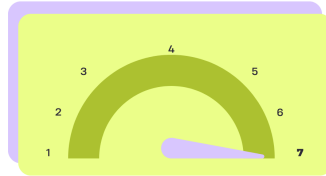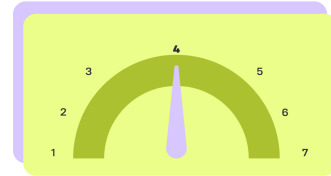
CLIME

Type of activity: Guided tour
Type of cultural heritage promoted: Cultural history, traditions and folklore
Type of expertise involved: Scientific Research, Storytelling

CLIME is a social innovation of the company Impact House, which combines anthropological research on resource use, attitudes towards the sea, waste, and climate, and the experience of climate change during more than 90 years of life of the citizens of Pula. The CLIME brings together narratives about climate change and the way of living in Pula several decades ago. It is based on the anthropological research among the elderly residents of the city of Pula (and its surroundings) who shared their experiences and stories – stories that are part of a global database on climate change and sustainability. Based on the collected stories, they have created a map of Pula and the "CLIME" AR mobile app. The purpose is inverting the relationships between city and nature by conceptualising cities in the natural environment by providing a gamified (AR) mobile app for youth (and the public) where they can "clime" both physically through nature and culturally through the relationship of nature to culture as experiences by our elders.

FOLLOW THESE 🔽LINKS🔽 FOR OTHER INTERESTING INFO:
Website - Impact House Consulting

Categorisation according to the HOP Methodology
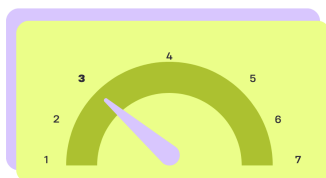
Scientific research	Storytelling	User Experience
Interviews with oldest residents of the city	**Narrative techniques:** Flashback, Foreshadowing, Stream of Consciousness, Frame Story, Epic Simile	Oral storytelling Educational Audiovisual storytelling Sensorial experience
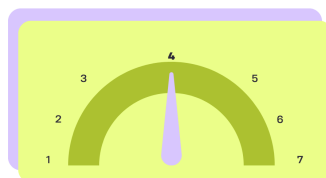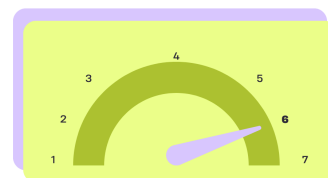
JOIN THE MOVEMENT

As a consortium, our journey towards rethinking our way of proposing tourism and cultural information adopting a user's experience perspective has been transformative.

Bringing together professionals from Bulgaria, Italy, North Macedonia, and Croatia, we took this time to collaborate with local and international museums and associations, exploring the potential of combining scientific research with captivating storytelling and performance to better engage our target users.

What we discovered is that **collaboration is key**.
The good practices collected point out that, if skill "x" leads to result "y" (e.g. *good research skills are necessary to find and translate historical documents*, *storytelling techniques is useful for creating captivating stories*), professionals need solid, trustful, and transparent mechanisms for cooperation among different fields, necessary for centering their work around **people** - the very essence of any cultural heritage.

The idea we want to conclude our Handbook with, and with which we will open another deliverable (D3.1 - the Innovative Methodology), is that we must create a framework where diverse professionals feel free to seek skills outside their usual network, combine their talents and foster cooperation in the private and public sectors, gaining mutual benefits in return: for instance, public museums partnering with external professionals can improve communication with their visitors, while private professionals will gain new audiences and expand their range of possible business opportunities.

The insights collected in this Handbook aim to serve as a guiding tool to foster this attitude and inspire other EU entities to break free from traditional cultural approaches, embracing innovation in the form of cross-sectorial cooperation.
What we shaped is, in the end, **a living document**: we will continue to work on it for turning this approach into reality and create a more tailored and captivating cultural experience that resonates with audiences for generations to come.

A you interested in submitting your own good practice and cooperating with the HOP Team of professionals?

CLICK HERE

OUR ACTION PLANS

Building upon the Good practices outlined in this comprehensive Handbook, which were gathered and shared through a series of Study visits in the four participating Countries (Bulgaria, Italy, North Macedonia and Croatia), we have meticulously crafted our **Action Plans** for the ongoing success and development of the HOP Project.
These action plans are designed to ensure that the lessons learned and best practices are seamlessly integrated into the next stages of the project.

The **HOP Canvas,** a practical and innovative tool that we developed while refining our methodology, has proven to be very useful for our National teams during the crafting of these action plans. This tool has facilitated brainstorming sessions, enabling us to fine-tune and perfect our actions for the upcoming phases of the project, ensuring that we are well-prepared and focused on achieving our objectives.

History of People Canvas

Targeted cultural heritage:

Date

N.

The source(s)
Which historical sources are available? Do we need more? Do we need better? Do we have in the team the necessary competence to interpret them?

The person(s)
Who is involved or attached to the piece of cultural heritage we want to promote? What is/was their story? What do we know about them? Why are they interesting?

The Story
What's the story we're going to tell? Who is (are) the main character(s)? Are there any anthagonists in this story? If yes, are they really? Which narrative structure will the story have? Who will be the narrator? Do we have all the necessary information to write this story? Do we have all the necessary skills to write this story?

Target user
Who is this story for? Who will find it interesting? Who fill find it entertaining? Why is that? Have we researched about the preferences of these users? Do we have all the competences to understand what they like?

Value delivered
What do we leave to the persons once this experience is over? What is the message we want to communicate? What do we hope they will bring home with them? How valuable would this experience be for them? Would they do it again?

The event(s)
What happened? When? How was our cultural heritage involved? What's the historical context of what happened? How important is the historical context to make sense of what happened?

User experience
How are our users going to live our story? Will somebody be with them to tell it to them or will they be by themselves? How will we measure how much they liked the experience? How will we measure how much they learned? Do we have the competences to deliver the story in the way we want?

Preparation
Which are the main steps to take to develop this idea? Who will do what? Do we need to involve someone else to help us?

Resources and revenues
What do we need to put this idea into practice? What do we need to buy, or rent? Who do we need to pay for their services? How much money will all this cost? How will we cover these costs? How much do we expect this experience to bring back in terms of revenue? Who will benefit from them?

With our **HOP Methodology** in place, which is grounded in the three pillars of **scientific truth**, **engaging storytelling**, and customer-oriented **user experience**, we are now ready to move forward confidently in the next phases of the HOP Project.
In doing so, we will apply the valuable insights gained from analyzing good practices, and use them to create our own unique experiences targeting cultural heritage. This will allow for the development of a more enriching and immersive experience for users, while also preserving and promoting the importance of cultural heritage in today's rapidly evolving world.

ACTION PLAN FOR PILOT ACTIONS - BULGARIA

Development of Social Capital

Cultural heritage promoted by the pilot actions	The good practice „Гражданско участие в съхраняване на културно-историческото наследство в град Две могили - Civic participation in preserving the cultural and historical heritage in the town of Dve Mogili"is related with maintenance of Philip Totyo's house-museum and other monuments of culture in Dve Mogili Municipality. There is a good partnership between the municipal authorities and civil society, which contributes to the popularization of the house - museum of Philip Totyo. Citizens have consequently begun to engage with cultural-historical heritage.
	Our organization chose this practice because, thanks to it, in the Municipality of Dve Mogili, an intensified process began among civil society for awareness of the need to preserve cultural heritage. At the same time, the employees in the included sites were assisted in the activity by practicing innovative ways to promote and preserve the cultural and historical wealth, as well as to improve and expand their interaction with the "public". In the next place, the implementation of the mentioned good practice also contributed to a good partnership between the administration of the municipality, the citizens and the specialists who work in historical and cultural institutions.
	As a follow-up, we plan to create a song, based on an author's poem, that praises Philip Totyo, to make a video and audio record, and to organize a pyrography competition with the voivode's face.
Target Users	This activity is suitable for several groups of target users.
	Families - Carrying out joint activities unites the family and contributes to building family values, as well as educates the younger generation in belonging to the family and its history.
	Adults and youngsters - we believe that it will be useful for adults to have joint activities with the youth, so that there is continuity of community values and preservation of the cultural and historical heritage.
	Children, schools and education groups - it would be good if the preservation and promotion of the cultural-historical heritage were more widely advocated in the curricula, as well as extracurricular forms and non-formal education.
	Experts - They will have the opportunity to improve their interaction with the audience, as well as improve their presentation, so that they can fully

	communicate with their visitors and attract them to new initiatives related to the preservation of our past.
Brief description	In order to build on the good practice, we envisage to use and adapt the poem of Koicho Peychev to a song, who is a curator of the museum. He wrote it about 20 years ago and never published it. It is provided free of charge for the purposes of the project. At the first planning stage, a meeting with the management of the Municipality of Dve Mogili and Koicho Penchev - Curator of the House Museum of Philip Totyo, to discuss the possibilities for popularizing the site and engaging the public for the preservation/maintenance of the house, especially to collect additional information about the personality of the voivode and how to present it in the best possible and memorable way in the lyrics of the song to the general public. In this regard, a competition will be announced for a lyricist to adapt the text of the poem to a song, a composer and a professional for the arrangement. The song will be performed by the people of the local community center. It is also planned to make a professional video recording of the performance. As an additional opportunity to popularize the personality and work of Philip Totyo, a competition for pyrography will be announced for the creation of a portrait with his face among the population of the district.
Types of user experience planned	Oral storytelling Educational / interactive Music Audiovisual storytelling Spatial storytelling
Experts and professionals you plan to involve	We plan to contact the curator of the House Museum of Philip Totyo to discuss the potential ideas for the song. We will announce a competition for a lyricist to adapt the text of the poem, a composer, a person to arrange a song, a professional cameraman to film the performance, and a competition for professionals and amateurs to make a pyrography with the face of Philip Totyo.
Local collaborations	We plan to contact the community centers on the territory of Dve Mogili to help spread the idea of joint activities and the finished song for the voivode and the pyrography with the face of Philip Totyo.
Preparation	We will hire professionals to adapt the text of the poem to a song, composer, a professional for the arrangement and professional cameraman will be sought to film the performance. Our employees will be involved in the maintenance and good appearance of the yard space of the house and grave of Philip Totyo.

Timeframe	Our activity will start in the beginning of 2024 till the end of the spring.
Value to end users	The representatives of the various target groups will be able to enrich their knowledge related to Bulgarian history during the Renaissance, as well as to show their appreciation for the importance of the work of Philip Totyo. At the same time, they will have the opportunity to touch the spirit and culture of our ancestors.
Scientific sources foreseen	Archive documents Artifacts (such as tools, pottery, and clothing) Historical chronicles, journalistic sources Literary sources (poems, novels, essays, etc) Photographs or videos
Storytelling techniques foreseen	Narrative techniques: Flashback, Foreshadowing, Stream of Consciousness, Frame Story, Epic Simile

ACTION PLAN FOR PILOT ACTIONS - ITALY

Associazione Culturale Eutopia

Cultural heritage promoted by the pilot actions	Our action plan will take place in the streets of Macerata and its province. We chose this territory because of the prominent role it played in the Liberation War, which combined with the area of interest and historical research of the working group we worked with for developing this action plan. In the 90s, Macerata was crisscrossed by main roads connecting the south to the north of Italy, making it a target for close surveillance by German commands; thousands of Allied prisoners sought refuge and hid in these lands after escaping from internment camps scattered in the area. All ten months of the war were extremely harsh for the towns and cities in this region, especially during the spring and the retreats, with the Nazi-fascist troops carrying out terrorist actions, reprisals, and massacres with the aim of eliminating any form of resistance. Alongside this, the population of Macerata faced severe economic and social conditions during the winter of 1943-44: scarcity of basic necessities, the proliferation of the black market, and significant price increases without a proportional rise in wages worsened the economic situation; the industrial sector also suffered, with many companies closing their plants or suspending work. The liberation of Macerata and its province was not a simple and rapid process. It required the efforts, sacrifices, and bravery of people from all walks of life, from policemen to farmers, young boys and girls, and members of the army. With our action plan, we aim to raise awareness of the history of these places and the men and women who contributed to shaping the city, as diverse, multicultural, and free as we know it today.
Target Users	Our focus is to engage small groups of tourists, such as solo travelers or couples. They are interested in exploring the history of the city and immersing themselves in its role during the partisan period. They seek comprehensive and accurate information, guided tours, informational brochures, and other resources that enrich their understanding and appreciation of the historical sites they explore. They tend to prefer personalized and intimate experiences over mass tourism activities and cherish smaller group tours, unique opportunities, and the chance to interact closely with the local community.

Brief description	Over the past months, EUTOPIA organised a local group of researchers, historians, storytellers, young graduates and university students specializing in cultural management at the University of Macerata. Together, during WP4 we will craft a series of stories that hold historical significance and offer insight into the city's history, with a focus on the events that led to its liberation. During the pilot action, we will develop a user experience for a walking tour through the streets of Macerata, offering visitors the opportunity to listen to these stories directly through their headphones and on an online cloud platform. As a result, they will embark on a sound walk through the city and its landscapes, listening to the events of the men and women who played pivotal roles in the liberation of the city, integrated with recorded conversations with local residents who remember the events or are directly related to the main characters; simultaneously, the walking tour will offer the chance to see the framework where these stories took place, a combination that will create a theater of the mind and provide a deeply engaging and immersive experience for our target groups.
Types of user experience planned	Oral storytelling Written word storytelling
Experts and professionals you plan to involve	To ensure the successful implementation of the pilot action, we will involve an experienced storyteller, who will read the stories in an engaging way and keep the visitors' interest high during the whole experience. We will also involve a professional Sound Technician for recording and audio editing, ensuring sound quality, noise reduction, adding sound effects, and mixing.
Local collaborations	The municipality of Macerata (https://www.comune.macerata.it/) will be actively involved, granting us the necessary permits for the endeavor. In addition, we collaborate with ANPI Macerata - Associazione Nazionale Partigiani D'Italia (https://www.anpimacerata.it/) and their president, Chiara Bonotti, whose role has been instrumental in offering us invaluable materials for our research. Furthermore, ANPI Macerata will provide support to our experience, working hand in hand with us to create an engaging and immersive journey.

Preparation	Based on the curated stories, the first step will be to create compelling and engaging content for the walking tour and the online cloud platform, recording interviews with local residents, and capturing relevant soundscapes and ambient sounds. Next, we will set up the necessary technical infrastructure for the sound walk experience, ensuring seamless audio playback through visitors' headphones, and designing user-friendly interfaces. To enhance the richness of the content and storytelling, we will continue collaborating with external entities such as local researchers, historians, and storytellers who contributed to the story curation, and maintain communication with the municipality of Macerata and ANPI Macerata - Associazione Nazionale Partigiani D'Italia. Once this work will be done, we will pilot the walking tour. After that, we will gather feedback from participants to make any necessary improvements, evaluate the effectiveness of the activity in achieving its objectives and engaging the target groups. If the pilot is successful, we will plan for the scaling and promotion of the activity to reach a wider audience, using marketing strategies and social media to attract more visitors to the immersive experience.
Timeframe	The user experience is expected to last about 2 hours. For its preparation we expect to have about 9 months of work.
Value to end users	Participants will gain a deep understanding of Macerata's history and the events that led to its liberation. The curated pool of stories, insights from local researchers and historians, along with recorded conversations with residents, will provide a rich portrayal of the city's past and the pivotal roles played by men and women in shaping its history. The combination of storytelling and historical significance will make the experience entertaining and captivating, fostering a strong connection between participants and the history of Macerata, ultimately nurturing a sense of empathy and awareness.
Scientific sources foreseen	Historical chronicles, journalistic sources Photographs or videos
Storytelling techniques foreseen	**Character techniques:** Archetype, Character Development, Dialogue, Character Motivation, Conflict

ACTION PLAN FOR PILOT ACTIONS - CROATIA

Red History Museum

Cultural heritage promoted by the pilot actions	We will promote the heritage of the TUP factory and the Red History Museum situated in this factory in Dubrovnik focusing on the socialist period of Croatia. The TUP factory was built in the peak of the socialist industrialisation of the country in 1953. It was one of the major economic forces of the city, having a huge influence on the development of the city, and later in the defense of the city in the Homeland war in 1990's. Red history museum is a museum researching and presenting the history of socialism in Dubrovnik and Croatia and it is situated in this factory. We chose this topic because of the importance of the factory for the modern history of Dubrovnik and the importance of the museum and the period which is often neglected in Croatian society but it is crucial for understanding the identity of Croatian society.
Target Users	Lot of people can't travel, because of different economical or personal reasons. On the other hand, we believe that the culture should be accessible to everyone. Because of that our focus group will be all the people that can't visit the Red History Museum and TUP factory, from schools from different parts of Croatia to individuals who have access to the internet and are interested in this part of the history. We believe that new ways of presentation of the history is necessary, and because our action plan will be interactive, modern and thoughtfully curated we believe that it will be interesting for our target group.
Brief description	The idea is to make a virtual tour which we will upload on our website and make it available for everybody to see. This tour will be set in the TUP factory and the Red History Museum. The tour will be guided by a fictional factory worker who will tell us the story of the history of the TUP factory and the socialist period of Croatia through the story of his life. First phase is the research. We'll do interviews with former workers of the factory about their life and work in the factory, and in the period of socialism. We will also do the research in archives to know more about this period and topic. After the research we will have to organize all the materials gathered and then make the structure of the tour having in mind our target group. The last part is visual and narrative construction of the tour where the goal is to escape from classical "boring" (taxative) narration of usual museum tours, and try to tell the story in a live and exciting way.

Types of user experience planned	Oral storytelling Educational / interactive Audiovisual storytelling Spatial storytelling
Experts and professionals you plan to involve	We plan to involve four professionals: **Kristina Mirošević** graphic and product designer - experienced in visual storytelling and design of the exhibitions, product and brand design. **Ivan Lujo**, historian, researcher, curator and a licenced tour guide - is a curator of Red History Museum with Masters degree in History, experienced researcher and author of many exhibitions about socialist period of Croatia. **Ljubomir Grugurević**, writer, storyteller and a licenced tour guide - is focused on exploring the history of syndicates and workers movements. **Krešimir Glavinić**, researcher and product developer - with the background in various fields of creative industries (film, festival production, philosophy, archeology) has experience in analyzing, shaping and constructing the final concept of the product (in this case a tour) as well as managing the process of cooperation between different kinds of professionals.
Local collaborations	We'll do the project inside our own organization - the Red History Museum. The only collaboration will be with external professionals in VR and programming.
Preparation	The steps are: Research - interviews with former workers, research in the archives (Ivan Lujo, with assistance of Ljubomir Grgurević and Krešimir Glavinić) Organization of the gathered material (Ivan Lujo) Conceptualisation of the tour (all four professionals) Communication with external professionals in VR and programming (Glavinić and Mirošević) Developing the interesting story based on the facts gathered (Ljubomir Grgurević with supervision of the facts by Ivan Lujo) Developing the visual narrative of the tour (Kristina Mirošević) Recording the audio guide tour (Ivan Lujo) Taking 360 photos for the tour (external)

	Implementing the audio guide in the virtual tour (external) Presentation of the tour on the social media and museum webpage (Glavinić and Mirošević)
Timeframe	The overall work will last about 9 months. Our tour will be uploaded on our webpage for at least 2 years after the realization of the project -, but the idea is to make it available as long as the museum exists.
Value to end users	We hope to give a chance for anybody who can't come to the Red History Museum and TUP factory to experience it in another way. This experience wil bi informative and educative because it will give them better insight into the history of the TUP factory and socialist history of Croatia. It will also be entertaining because we will use new ways of presenting and telling the story. At the end, the goal is not just to educate users in the entertaining way, the goal is also to interest them in the topic and the heritage we are presenting and to encourage them to continue learning and exploring by themselves.
Scientific sources foreseen	Photographs or videos Historical, biographical, scientific (technical) essays and papers
Storytelling techniques foreseen	Narrative techniques: Flashback, Foreshadowing, Stream of Consciousness, Frame Story, Epic Simile

ACTION PLAN FOR PILOT ACTIONS - NORTH MACEDONIA

Scientia Nova Association

Cultural heritage promoted by the pilot actions	EPIGRAPHIC AND MORPHOPHONEMIC CHARACTERISTICS ON THE INSCRIPTIONS ON THE GRAVE MONUMENTS FROM THE COLLECTION OF THE MUSEUM OF CITY OF KAVADARCI, NORTH MACEDONIA This is a collection of grave monuments from the Tikvesh region where Kavadarci is situated and the stones are archaeological and epigraphical heritage of this region collected and exhibited in the City Museum of Kavadarci. The classical philologists who are members of SCIENTIA NOVA Association work on studying the historical and cultural heritage from the Tikvesh region and on presentation of this heritage to the broadest audience.
Target Users	Local citizens, tourists.
Brief description	This action plan represents an analysis and presentation of tombstones from the collection of the Museum of the City of Kavadarci. A certain part of the monuments are unpublished in other scientific papers and journals. Historical data about the surroundings of Kavadarci from the ancient period can be found through literary, archival, epigraphic, numismatic and material sources. From them, the epigraphic sources are elaborated in this thesis. Epigraphic sources provide reliable data about the lives of people from the time they were recorded. They represent a witness to the existence of a people, but also a witness to the population of the space in ancient times. Inscriptions present a real research challenge. The inscriptions that have been processed here and will be presented are from the period of the 1st - 4th centuries AD. All inscriptions are in Greek. With the division of Macedonia, the surroundings of Kavadarci in this period are located in the Third Merida. The tombstones that are the subject of processing here are in good condition, but there are also monuments that are incomplete and the reading is difficult, even impossible in some cases. When analyzing and presenting the inscriptions, we will refer to the problems of the type of these inscriptions, the condition of the monuments, the uniqueness of the representations in the iconographic field, the type and shape

	of the letters, the presence or absence of special signs in the inscription field, the formulaic nature of the inscriptions of this type , the expression of the relationship of the persons listed on the monuments, the skill of the stonemason in making the monument itself and other features characteristic of the tombstones from this region.
Types of user experience planned	Educational / interactive Written word storytelling
Experts and professionals you plan to involve	Gjurgjica Kosovska - Classical philologist has graduated Classical philology in 2009 with the thesis "EPIGRAPHIC AND MORPHOPHONEMIC CHARACTERISTICS OF GRAVE MONUMENTS FROM THE COLLECTION OF THE MUSEUM OF CITY OF KAVADARCI, NORTH MACEDONIA" Hristinka Kosovska - Classical Philologist has graduated Classical philology in 2009 with the thesis "ANALYSIS OF THE NAMES OF PERSONS WRITTEN ON INSCRIPTIONS FROM THE ENVIRONMENT OF KAVADARCI" Stojanche Kosovski - MA in Music Art
Local collaborations	Museum of City of Kavadarci - Museum Gallery of Kavadarci The Museum owns the collection of tombstones with the ancient inscriptions and they will collaborate in the project activities with giving open access to the exhibited collection and with their expertise. University of Ss. Cyril and Methodius, Skopje, Faculty of Philosophy, Institute of Classical Studies The Faculty of Philosophy and the Institute of Classical studies studies the collection of tombstones with the ancient inscriptions and they will collaborate in the project activities with giving open access to the exhibited collection and with their expertise.
Preparation	Examination of inscriptions and monuments, their research, documentation and analysis: 1. The inscriptions and monuments that we will process with this plan are inscriptions on tombstones. 2. They are in the collection of the Museum of the city of Kavadarci. These inscriptions were found in the vicinity of the town of Kavadarci at the Strupliva chesma site, village. Sirkovo, Belgrade, Tanko patce, village Glisic, Ovchka Reka, Ovcharov Grob, village. Brushani, Ushi, Grobishta, village. Monastery. 3. These tombstones are dated from the 1st century BC. AD to the 4th century AD. 4. Some of the tombstones are preserved completely, and some are preserved in a very bad condition.

	5. The inscriptions as epigraphic sources prove to us that in that period there was a population in that area. 6. It is through the names found on the inscriptions that we can learn more about the population of that period. They indicate the ethnicity of the people as well as the movement of people through our spaces. 7. It is especially interesting that the family ties of the families who lived in that area at that time can be found out through the names. The leading and expert role in this action will take Gjurgjica Kosovska and Hristinka Kosovska.
Timeframe	The overall action is expected to last about 1 year.
Value to end users	The tombstones from the "The group of Kavadarci" contain an iconographic and inscriptional field. Various motifs can be seen on the unusual iconographic field. Some of them are characteristic of this group of monuments, but there are also some that are widely used.
Scientific sources foreseen	Archaeological remains Artifacts (such as tools, pottery, and clothing) Historical chronicles, journalistic source Historical, biographical, scientific (technical) essays and papers Educational/training materials (academic level) Informative (non-technical) essays and articles
Storytelling techniques foreseen	Narrative techniques: Flashback, Foreshadowing, Stream of Consciousness, Frame Story, Epic Simile Literary techniques: Irony, Imagery, Symbolism, Allusion, Metaphor, Personification, Hyperbole Character techniques: Archetype, Character Development, Dialogue, Character Motivation, Conflict

FINAL NOTE:

The dissemination level of the present document is classified as "PU - Public".

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