DRAFT FINAL REPORT //

Contribution of cultural heritage to societal well-being: methodology and preliminary results

Annex 4 Case studies methodology and results

Draft Final report // December 2021
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The final version of the report will be published as soon as approved.
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Abbreviations

AT  Austria
BE  Belgium
BG  Bulgaria
CBA Cost and Benefit Analysis
CCI Cultural and Creative Industries
CCS Cultural and Creative Sectors
CH  Cultural Heritage
CoE Council of Europe
CPA Cluster Principal Component Analysis
CY  Cyprus
CZ  Czechia
DCH Digital cultural heritage
DE  Germany
DG EAC Directorate-General for Education and Culture
DK  Denmark
EAFRD European Agricultural and Rural Development Fund
EC  European Commission
ECoC European Capitals of Culture
EE  Estonia
EGMUS European group on museum statistics
ERDF European Regional Development Fund
ES  Spain
ESF European Social Fund
ESIF European Structural and Investment Funds
ESPRON ESPON European Grouping of Territorial Cooperation
ETC European Territorial Cooperation
FI  Finland
FR  France
GDP Gross domestic product
GR  Greece
HERIWELL Short name for the ESPON project ‘Cultural Heritage as a Source of Societal Well-being in European Regions’
HR  Croatia
HU  Hungary
ICH Intangible Cultural Heritage
ICT Information, Communication and Technology
IE  Ireland
IS  Iceland
IT  Italy
JPI Joint Programming Initiative
LGBTQ Lesbian, Gay, Bisexual, Transgender and Questioning (or queer)
LI  Liechtenstein
LT  Lithuania
LU  Luxembourg
LV  Latvia
MANN National Archaeological Museum of Naples
MCH Material Cultural Heritage
MS  Member States
MT  Malta
NEET Not in Education, Employment or Training
NL  Netherlands
NO  Norway
NUTS  Nomenclature of Territorial Units for Statistics
OECD  Organisation for Economic Co-operation and Development
OP   Operational Programme
PL   Poland
PT   Portugal
RO   Romania
SDGs Sustainable Development Goals
SE   Sweden
SI   Slovenia
SK   Slovakia
SWB  Societal Well-Being
TCH  Tangible Cultural Heritage
TO   Thematic Objective
ToC  Theory of Change
UCH  UNESCO Cultural Heritage
UIS  UNESCO Institute for Statistics
UN   United Nations
UNESCO United Nations Educational, Scientific and Cultural Organisation
UOE  UNESCO OECD Eurostat
1 Case study methodology

To understand the multifaceted nature of the linkages between cultural heritage and societal well-being dimensions and sub-dimensions, the HERIWELL consortium proposes to conduct 8 case studies at local level. To collect additional information on how heritage impacts on societal well-being in the context of Covid-19, ideally case study information should be integrated with the information derived from the HERIWELL survey on population (Annex to chapter 2). Thus, case studies and the survey should be conducted in the same countries: Belgium, Czech Republic, Germany, Ireland, Italy, Norway, Poland and Spain.

Case studies aim to produce knowledge for policymakers interested in fostering societal well-being through cultural heritage. In particular, they pursue the following goals:

- collect more fine-grained information on the impacts of cultural heritage at the local level;
- test empirical methods of impact assessment;
- provide policy-relevant insights on how specific results have been achieved, and how to learn from them.

The unit of analysis of case studies will be exemplary practices (different types of initiatives, comprising programmes, policies and projects), centred on a cultural heritage resource in one of the selected European countries, deemed to contribute to different types of societal well-being. The focus on exemplary practices will allow the HERIWELL Consortium to identify strategies and political strategies that contributed to societal well-being results, to explore the reasons why those results occurred.

Two are the main questions that will guide the drafting of case studies:

- What kind of change in the SWB dimensions can be detected related to the CH considered in the case study? How can it be measured?
- Why has the impact been generated?

To provide an answer to these questions and to capture the multifaceted nature of the linkages between CH and SWB, case studies will rely on the broad definition of CH (tangible, intangible and digital) and SWB detailed in the HERIWELL Inception Report.

Following the two guiding questions, case studies will include two main parts:

- The initial part that refers to the identification of the impacts of relevant cultural heritage-related interventions to the different dimensions of societal well-being. The analysis and quantification of impacts will be undertaken through a variety of methodologies combining qualitative (e.g. desk analysis of the case official and unofficial documents, interviews, focus groups, workshops, content analysis), quantitative (e.g. surveys) and big data (e.g. sentiment analysis of Facebook, Instagram, Twitter, Wikipedia) methods and tools. Methodologies will be selected based on the specificities of each case and type of policy strategy analysed within the specific case.

- The second part refers to the identification, based on a policy analysis approach, of the elements of the case history that are conducive to the results and impacts achieved. The qualitative analysis of the policies will be realised through the heuristic of extrapolation. Extrapolation\(^1\) is used (among other circumstances) when actors believe that replicating models will not generate the same effects in their undertaking because of differences in situational or contextual factors. Under an extrapolation-based design, actors would narrow down the design problem to devise locally feasible elements that would intentionally activate a causal process such as the one evident in the functioning of the design exemplar. This method derives from the realist approach to evaluation proposed by Pawson\(^2\), even though it focuses more on the role of policy features as a way to purposively produce change.

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\(^1\) For more details on the extrapolation approach, see chapter 3.1.1. of the HERIWELL interim report

The elements of an extrapolative case study as we understand them (Melloni, Pesce, Vasilescu 2016) are:

- context features such as institutions, rules and historical events, territorial features explaining the motivations of the CH-related intervention and its worth for the societal well-being;
- policy features – characteristics of the CH-related intervention and the implementation process, and SWB dimension addressed;
- mechanisms triggering specific policy outcomes in the SWB domain. Mechanisms are causal explanations of why the context features combined with process features shape the behaviours of some policy actors and trigger some kind of change. In this context, mechanisms are used for their learning potential, thanks to their relative general application. A list of mechanisms has been included in Annex 5.1 “Social mechanisms: an example” to the Interim Report.
- project and policy outcomes – with particular reference to changes in the actors’ behaviours congruent with the policy goal. This implies a preliminary identification of the success (or failure) elements of the analysed policy intervention.

From an operational point of view, the drafting of case studies includes the following steps:

**Figure 1.1 Steps in drafting case studies**

**Drafting templates and guidelines**

Prior to the case study analysis, the HERIWELL core team will draft a case study template and guidelines for implementation that will guide country experts in data collection and analysis.

**Pilot case study**

The aim of the pilot case study is to test the case study template and research tools, adjust/refine them if necessary, and provide country experts with an example of how to conduct and draft the case study.

The pilot case study will serve as guidance for country experts and will be discussed with them during the online briefing meeting.

---

Online briefing with the experts involved in the drafting of case studies

Due to the need for a coherent approach, we will run an online briefing for all country experts involved in conducting the case studies.

The briefing is crucial to ensure that experts have a good understanding of the case study approach and methodology. This should achieve a common view on how case studies can make the most effective contribution to the purposes of the study. Templates and interview guidelines will be presented and discussed, as well as the timeframe and deliverables.

Before attending the briefing, experts will be asked to carefully read all the project reports and the pilot case study.

Collecting preliminary information from secondary data

Different documents on the selected cases will be reviewed through desk analysis in order to collect information on the issues identified in the case study template. The desk analysis phase starts with collecting and reading through relevant documents (case documents and reports, monitoring reports or other available reports, official project websites, press review, etc.).

All the materials collected by the country experts in this phase will be organised along the structure of the case study template.

Country experts should also make a list of the actors involved in the case. The list will be useful during fieldwork when identifying actors to be interviewed.

Fieldwork: collecting primary data

In order to collect information on the issues mentioned in the case study template, country experts will carry out onsite visits and face-to-face/online/phone semi-structured interviews with the main actors involved in the case.

Based on the number of actors involved in the analysed case, the number of interviews should vary between a minimum of three.

To the extent possible, considering the pandemic situation, interviews will be conducted mainly face-to-face in order to allow the person being interviewed to freely express their opinions. However, country experts can also consider conducting the interview by phone/online. Country experts can also consider a group interview if it is not feasible to meet stakeholders separately or if they think this would bring an added value to better understand some of the process dynamics.

A careful selection of interviewees will be carried out to ensure those chosen include the key actors who have the institutional knowledge of what happened in the past and why. Actors to be interviewed will be selected through the snowball method. As the success of this technique depends greatly on the initial contacts and connections made, it is important to know the case and the main actors involved. Therefore, in this phase, experts are urged to use the list of actors drafted in the previous phase. Interviews should start with the case leader (e.g. director of the museum), who knows the case best. As they might be selective in their choice of actors with ‘good stories’ to tell, country experts will ask each actor interviewed who are the other relevant actors involved in the case who, in their opinion, should be interviewed. In doing so, experts are asked to use their knowledge on the case, the list of actors involved resulting from the previous phase.

In conducting the semi-structured interviews, country experts will follow the case study template. However, country experts are urged to let the conversation follow smoothly based on the answers given by the interviewee. Country experts have to pay attention to the fact that all the issues specified in the template have to be covered during the interview. Whether they feel that the conversation diverges too far from the issues relevant for the case study, they can return to the indicative questions included in the case study template.

---

4 Snowball sampling is a special nonprobability method used when the desired sample characteristic is rare. Snowball sampling relies on referrals from initial subjects to generate additional subjects. As the success of this technique depends greatly on the initial contacts and connections made, it is important to know the case and the main actors involved.
For each interview, country experts have to fill in the following fiche:

<table>
<thead>
<tr>
<th>Name of interviewee</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Position of interviewee</td>
<td></td>
</tr>
<tr>
<td>Name of the organisation</td>
<td></td>
</tr>
<tr>
<td>Type of organisation</td>
<td></td>
</tr>
<tr>
<td>Country and region</td>
<td></td>
</tr>
<tr>
<td>Address</td>
<td></td>
</tr>
<tr>
<td>Contact telephone</td>
<td></td>
</tr>
<tr>
<td>Email address</td>
<td></td>
</tr>
<tr>
<td>Date of Interview</td>
<td></td>
</tr>
<tr>
<td>Time of interview</td>
<td></td>
</tr>
<tr>
<td>Interviewer</td>
<td></td>
</tr>
</tbody>
</table>

In conducting the interviews, country experts have to ensure the following:

- Anonymity and confidentiality of data collected must be assured.
- Interviewees must be reassured that the interview data will be analysed collectively, and that names will be included in the research report only after their permission.
- Permission to record the interview needs to be sought. However, it is advisable not to use a recorder as this may inhibit responses, and this can influence conversation negatively. It is better to directly type the answers, using the structure of the case study template.
- The respondent should be asked if they would like to see a copy of the interview note when it is written up.
- The interviewee is to be reminded that they can stop the interview at any time. If at any point during the interview, interviewee would prefer to provide particular views ‘off the record’, they should let the interviewer know.
- Permission must be sought to use quotes when presenting results (quotes could also be attributed by broad designation).
- The interview is to be conducted in an informal way to encourage open expression.
- The expression of personal opinions about the case during the interviews must be avoided.

In addition to interviews/focus groups, the fieldwork may include also specific surveys to the case target groups, if considered useful and feasible for the case study purpose. Moreover, data collected on the ground may be complemented/integrated with data deriving from the big data analysis (e.g. Facebook, Instagram, Twitter, Wikipedia, Google trends).

### Analysing the collected data and filling in the case study template

In this phase, it is important to organise the material collected during the previous phases and write up the case study report.

Country experts will have to appreciate that the case study is not a mere collection of information from official or unofficial documents, fieldwork and big data analysis, but an elaboration and a critical analysis of the information collected in the previous research phases.

In writing up the case study, country experts will have to provide evidence of their analysis referring to any relevant material such as official/unofficial documents, evaluations or interviews. Experts will be asked to avoid using jargon, including technical terms without a proper explanation or acronyms without the full name.
The completed document with both descriptive and analytical elements becomes a first working draft.

Once completed, the working draft will be shared with the main actors involved in the case study to collect feedback on it. Country experts are asked to revise the draft case study based on the feedback received from participating actors.

Once completed, the draft case study will be sent to the core team (task manager), who will do the first review and will send it to the PM for the second review. The task manager will supervise the drafting of case studies, with the support of the PM.

The review is aimed at:

- commenting on gaps, incomplete information or missing references;
- using information and evidence gathered for the critical analysis, identifying logical flaws or unclear passages in the case study report;
- checking the writing style and presentation.

Following the review, country experts are asked to integrate comments received from the core team within the deadline agreed with the core team.

Furthermore, country experts will revise case studies based on the feedback received from ESPON EGTC.

**Local workshop**

The case study work will conclude with the organisation of a workshop for the dissemination of the case study results and more in general of the HERIWELL project results. At least 20 people will be involved in the workshop. Besides the case study actors, other stakeholders can participate in the workshop. The workshop will be delivered in the following steps:

- Drafting of the workshop concept and agenda;
- Identification and engagement of actors to be involved in the workshop;
- Organisation of the logistical aspects of the workshop;
- Preparation of the workshop materials (case study synthesis, presentation, etc.) and their sharing; with the actors involved one week before the workshop takes place;
- Delivery of the workshop;
- Workshop report.

If necessary, the case study may be revised based on the findings emerged from the workshop.

**1.1 Case study template**

To ensure standardisation of data collection and analysis, case studies will be carried out using a common case study template.

Case studies should not exceed 15-20 pages, excluding annexes. If necessary for a better understanding of the information reported, tables and graphs can be included in the text. Large tables should be included in annex.

The case study template is based on the questions guiding extrapolative case studies, included in the table below.


### Table 1.1 Guiding questions conducting the analysis of cultural heritage case studies

<table>
<thead>
<tr>
<th>Dimension</th>
<th>Questions</th>
<th>What we would search for</th>
</tr>
</thead>
<tbody>
<tr>
<td>Outcomes</td>
<td>What specific changes (if any) were produced in the behaviour of which actors?</td>
<td>Modifications in some actors’ behaviour related to societal well-being dimensions, which would not have happened spontaneously.</td>
</tr>
<tr>
<td></td>
<td>Which dimension(s) of societal well-being are entailed (quality of life, societal cohesion, material conditions)? Which types of beneficiaries are most affected (e.g. tourists, residents, minorities)?</td>
<td></td>
</tr>
<tr>
<td>Mechanisms</td>
<td>Which mechanisms (if any) fostered the change in people’s behaviours, in terms of growth or reduction, quality of life, societal cohesion or material condition levels?</td>
<td>Implicit or explicit motivations that turned into a change of behaviour.</td>
</tr>
<tr>
<td>Project features</td>
<td>Which element of the project/intervention triggered the mechanisms and favoured the achievement of outstanding results?</td>
<td>Elements of the intervention that triggered the mechanism (e.g. participatory activities, communication, digitalisation).</td>
</tr>
<tr>
<td>Context features</td>
<td>What were the problems and opportunities of the institutional environment? What resources were available?</td>
<td>Elements of the context (institutions, rules, historical events), usually not modifiable by the policy, explaining the framework for the action and its constraints.</td>
</tr>
</tbody>
</table>


The following chapters detail the case study template proposed by the Consortium.

**Executive summary**

(1.5 pages)

This chapter aims to summarise the main findings of the case study. The chapter should spell out from the beginning why the case is interesting for the HERIWELL research purpose. In particular, it has to provide an overview of the main findings on:

- The SWB dimension(s) and sub-dimension(s) on which the case focuses and the role of the analysed cultural heritage in these dimensions
- Main features of the cultural heritage resource under analysis: history, target audience, main policy strategies adopted, with particular reference to the SWB dimension that is analysed, and main design, delivery and evaluation processes, number of visitors (if applicable) or users, other relevant features
- Context features
- Results achieved and main mechanisms favouring them
- Lessons learnt.
- The role of the cultural heritage-related exemplary practice in fostering societal well-being

Information sources: this chapter should draw on information provided in the next chapters. No additional source is needed.

**Introduction**

(0.5 pages)

This chapter should introduce the analysed case, briefly describing the heritage resource analysed, its linkages to SWB that are under analysis and the main policy strategies and processes with a particular focus on those related to the SWB dimension(s) and sub-dimension(s) analysed. Furthermore, this chapter should
include a brief description of the methodology used for the analysis (e.g. interviews/focus groups, workshops, surveys, big data analysis).

Information sources: this chapter should draw on information provided in the next chapters. No additional source is needed.

The context features
(2.5 pages)

This chapter should provide information on the context of the exemplary practice, in terms of availability of territorial features relevant for the analysed case study, cultural heritage resources, main policies and initiatives promoted (including EU funding) and actors involved and the societal well-being levels compared to the country and EU levels.

a. Territorial context (0.5 page)

This chapter should provide information on the territorial features of the area where the analysed case is located: e.g. type of territory (e.g. urban/rural area; metropolitan area/inner area; rural area; peripheral area); geography; relation with other territories (e.g. with other neighbourhoods, cities, metropolitan areas, capitals), with a particular focus also on the transport modes.

b. Cultural heritage context (1 page)

This chapter should provide information on the characteristics of the cultural heritage field. In particular, this chapter should include information on the following issues:

- Cultural heritage resources in the area (local/regional) where the heritage resource is located, paying attention to all forms of heritage considered by the HERIWELL project (tangible, intangible, digital, mixed);
- Main policies adopted in the field of cultural heritage related to the topic under analysis, main changes over time (i.e. 2014-2020 period), and main actors involved and governance arrangements; particular attention should be paid to changes in policies (if any) in the context of the COVID-19 pandemic;
- Funding resources allocated to cultural heritage and their source, with a particular focus on EU funds (i.e. ESIF and other EU funds if relevant).

Information sources: the information will be collected mainly through desk analysis of the main local/regional/national policy documents and statistics, journals, etc. It may be integrated with information from semi-structured interviews/focus groups with actors involved in the case.

c. Societal well-being context (1 page)

The section aims to provide information on the local/regional socio-economic structure and its position in the national and EU context, underlining the main challenges for the socio-economic development of the territory where the analysed cultural heritage resource is located. In particular, this section should provide information on and a discussion of the indicators included in the table below.
## Table 1.2 Societal well-being indicators

<table>
<thead>
<tr>
<th>Indicator</th>
<th>Local (if available)</th>
<th>Regional</th>
<th>National (or if not available 2020)</th>
<th>European</th>
<th>Δ% 2014</th>
</tr>
</thead>
<tbody>
<tr>
<td>Total Population</td>
<td>2021 (or if not available 2020)</td>
<td>2021 (or if not available 2020)</td>
<td>2021 (or if not available 2020)</td>
<td>2021 (or if not available 2020)</td>
<td>Δ% 2014</td>
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<tr>
<td>Population over 65</td>
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<tr>
<td>Upper-secondary enrolment rate (age 14-18)</td>
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<tr>
<td>Early leavers from education and training</td>
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<tr>
<td>Tertiary educational enrolment</td>
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<tr>
<td>Adult participation in learning</td>
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<tr>
<td>Net migration</td>
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<tr>
<td>Real GDP per capita</td>
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<tr>
<td>Working age population</td>
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<tr>
<td>Employment rate</td>
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</tr>
<tr>
<td>Unemployment rate</td>
<td></td>
<td></td>
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<td></td>
<td></td>
</tr>
<tr>
<td>Young people neither in employment nor in education and training</td>
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<td></td>
<td></td>
<td></td>
<td></td>
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<tr>
<td>Gender employment gap</td>
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<td></td>
</tr>
<tr>
<td>People at risk of poverty or social exclusion</td>
<td></td>
<td></td>
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<td></td>
<td></td>
</tr>
<tr>
<td>Severely materially deprived people</td>
<td></td>
<td></td>
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<td></td>
</tr>
<tr>
<td>Life expectancy</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
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<tr>
<td>Subjective health status</td>
<td></td>
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<tr>
<td>Volunteering</td>
<td></td>
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<tr>
<td>Satisfaction with water quality</td>
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<tr>
<td>Burdensome cost of housing</td>
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<tr>
<td>Overcrowding</td>
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<tr>
<td>Crime level</td>
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<td>Broadband at home</td>
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<td>Online interaction with public authorities</td>
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<td>Trust in the national government</td>
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<td>Institution quality index</td>
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<td>Freedom over life choices</td>
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<td>Tolerance towards immigrants, minorities, homosexuals</td>
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</table>

Source: HERIWELL team of country experts
Information sources: the information will be collected mainly through desk analysis of the main local/regional/national and EU databases. It may be integrated with information from semi-structured interviews/focus groups with actors involved in the case.

The policy features
(3.5 pages)
This chapter should include information on history and general description of the cultural heritage resource under analysis, main target audience and number of visitors/users, the policy elements and processes aimed at promoting a specific dimension of societal well-being, main changes in the policy elements, in particular those related to the analysed policy strategy, over the last 10 years.

a. Characteristics and history of the analysed heritage resource (0.5 pages)
This chapter should include a detailed description of the heritage resource under analysis:

- Type of heritage
- Relation with the urban/rural settlement where it is located
- Main role in the local/regional/national/EU context
- Main specificities and history
- Governance structure (if relevant for the respective case), with a particular focus on gender equality and changes over the last 10 years if relevant
- Main funding sources (if relevant for the respective case) and amounts in the last year available

Information sources: desk analysis of official and unofficial documents; interviews/focus groups with the main actors involved in the case.

b. Policy features (3 pages)
This chapter should focus on the policy strategies and implemented to valorize the analysed heritage resource, with a particular focus on those related to the analysed SWB dimension(s). In detail, this chapter should provide information on the following aspects:

- Policy strategies adopted, in particular in relation to the analysed SWB dimension and main rationale behind them
- Aims of the policy strategies and their evolution over time (i.e. last 10 years)
- Target groups of the policy strategy(ies) and main changes in the last years (i.e. last 10 years)
- Interventions implemented within the analysed policy
- Funding allocated to these strategies, distinguishing the funding sources. Please specify if any ESIF or other types of EU funds have been used.
- Design and delivery processes implemented
- Actors involved in the processes and their role.

Information sources: desk analysis of official and unofficial documents; interviews/focus groups with the main actors involved in the case.

Results: the contribution of cultural heritage to societal well-being
(6 pages)
This chapter should include the identification and quantification of the main societal well-being results achieved by the exemplary practice in the analysed SWB dimension(s) and sub-dimension(s). In particular, this chapter should include an update of the HERIWELL theory of change regarding the analysed cultural heritage. The chapter will use the theory of change to discuss the main linkages between cultural heritage and SWB. In particular, the chapter will include information on the following issues:

- Physical performance: it includes an analysis of the strategy’s capacity to achieve the programmed
physical targets. Moreover, it will also include details on the most relevant projects financed within
the different types of policy strategies analysed and their physical achievements.

- **Outcomes** of the selected policy strategy in the SWB dimension and sub-dimensions considered. Outcomes should be discussed using the HERIWELL ToC framework. Furthermore, outcomes should be represented graphically, using the HERIWELL ToC representation. In analysing outcomes, particular attention should be paid to gender equality and more in general to inclusivity and diversity issues.

- **Mechanisms hampering/favouring the success of the interventions**: it includes an analysis of the main mechanisms that hampered/favoured the success of the analysed case in terms of societal well-being.

The research strategy will entail different approaches and tools:

- a literature review regarding the case;
- analysis of indicators referring to relevant CH-related and SWB-related dimensions (centrally collected by the HERIWELL research team);
- interviews and focus group to key policymakers and stakeholders;
- other research tools to be developed according to the specific SWB dimension tackled by the case (data from the HERIWELL survey of population will also be used).

Information sources: desk analysis of official and unofficial documents; interviews/focus groups with the main actors involved in the case; analysis of big data (e.g. Facebook, Instagram, LinkedIn, TripAdvisor, Wikipedia, other sources) if relevant for the case study.

**Conclusions and lessons learnt**

*(1 page)*

This final chapter summarises the main points of the case study with specific reference to the SWB results of the analysed cultural heritage, the main mechanisms favouring/hampering the success of the intervention, and the lessons for achieving similar results in different contexts.

Information sources: no additional sources of information are needed for this chapter

**Bibliography**
2 The HERIWELL proposed cases

The 8 exemplary practices proposed for an in-depth analysis were selected among the practices mapped by the HERIWELL country experts (see Annex 10.4 to the HERIWELL Interim Report), from the analysis of databases of good practices (such as the Creative Europe projects database, the UNESCO list of case studies on local development\footnote{UNESCO (2016). 	extit{Culture: urban future. Global report on culture for sustainable urban development}, http://openarchive.icomos.org/id/eprint/1816/1/245999e.pdf} and others), and from the findings of the outreach activities with HERIWELL supporting partners.

The main criteria for the selection of case studies are:

- experiences located in one of the eight countries selected for the HERIWELL survey, i.e. Czechia, Belgium, Germany, Norway, Ireland, Italy, Poland and Spain;
- experiences focusing on a tangible, intangible, digital and mixed cultural heritage resource, offering a strong connection with one of the identified dimensions of SWB (quality of life; societal cohesion and material conditions);
- experiences that already offer a relevant evidence to be analysed (in this sense, initial or promising practices will not be selected) and on which some data are already available;
- variety among the types of policies promoted (e.g. digitisation, accessibility and bottom-up participation) and of the targeted population (e.g. local community, tourists and minorities).

The table below provides an overview of the proposed case studies.
### Table 2.1 Overview of proposed case studies

<table>
<thead>
<tr>
<th>Country</th>
<th>Case study title</th>
<th>Type of policy</th>
<th>Type of CH</th>
<th>SWB dimension and sub-dimension</th>
<th>SWB sub-dimension</th>
<th>Target group</th>
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</thead>
<tbody>
<tr>
<td>BE</td>
<td>ECoC Mons</td>
<td>Heritage refurbishment; Cultural participation Digitisation</td>
<td>Mixed heritage</td>
<td>Societal cohesion</td>
<td>Cultural diversity; Place identity and symbolic representation; Jobs and earnings</td>
<td>Residents; Tourists</td>
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<tr>
<td>CZ</td>
<td>Handicraft in the Czech Republic and the blueprint as an example of good practice</td>
<td>Cultural participation</td>
<td>ICH</td>
<td>Quality of life:</td>
<td>Education and skills, including digitisation and digital skills; Happiness and life satisfaction; Quality and sustainability of environment</td>
<td>Residents</td>
</tr>
<tr>
<td>DE</td>
<td>ECoC City of Weimar</td>
<td>Cultural Participation Heritage Refurbishment</td>
<td>TCH</td>
<td>Societal cohesion</td>
<td>Equal opportunities; Human rights, freedom of expression; Integration and empowerment of minorities, migrants and other disadvantaged groups; other issues related to social inclusion</td>
<td>Residents; Tourists</td>
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<tr>
<td>ES</td>
<td>Arquitecturas de la Memoria</td>
<td>Cultural Accessibility Participatory Governance</td>
<td>Mixed</td>
<td>Quality of life</td>
<td>Education and skills, including digitisation and digital skills; Knowledge and research</td>
<td>Residents</td>
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<td>Societal cohesion</td>
<td>Community engagement, volunteering and charitable giving</td>
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<td>Country</td>
<td>Case study title</td>
<td>Type of policy</td>
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<td>IE</td>
<td>Community Led Village Design Statements</td>
<td>Participatory Urban Regeneration</td>
<td>TCH</td>
<td>Quality of life</td>
<td>Quality and sustainability of environment</td>
<td>Residents</td>
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<td>Societal cohesion</td>
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<tr>
<td>NO</td>
<td>Sami</td>
<td>Repatriation, Restitution</td>
<td>Mixed</td>
<td>Societal cohesion</td>
<td>Cultural diversity</td>
<td>Sami Minority</td>
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<td>Human rights, freedom of expression</td>
<td>Integration and empowerment of minorities, migrants and other disadvantaged groups; other issues related to social inclusion</td>
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<td>Trust (in communities, institutions …)</td>
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<tr>
<td>PL</td>
<td>Museum of Podgórze - Krakow</td>
<td>Cultural Participation Cultural Accessibility</td>
<td>TCH</td>
<td>Quality of life</td>
<td>Education and skills, including digitisation and digital skills</td>
<td>Residents</td>
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<td>Happiness and life satisfaction</td>
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<td>Societal cohesion</td>
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<td>Integration and empowerment of minorities, migrants and other disadvantaged groups; other issues related to social inclusion</td>
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*the Italian case study is ongoing and preliminary results are included in the next chapter*

Source: HERIWELL team of country experts

The table below provides a detailed description of the selected cases.
Table 2.2 Detailed description of the proposed case studies

<table>
<thead>
<tr>
<th>Country</th>
<th>Case study title</th>
<th>Type of policy</th>
<th>Target group</th>
<th>Description</th>
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</thead>
</table>
| BE      | ECoC Mons       | heritage refurbishment; cultural participation digitization | residents; tourists | COC Mons 2015 was a resounding success for Belgium and the city of Mons in both cultural and economic terms. For instance, the Van Gogh exhibition in Mons was one of Europe’s most popular exhibitions in 2015 with 180,000 visitors. For every €1 invested by the regional authorities in the Mons 2015 Foundation, there were returns of €5.50 for the Belgian economy. It is noteworthy, that 48 nearby cities and municipalities joined Mons and also ran cultural activities in 2015.

Just some numbers:
- Almost 2.2 million visitors with 587,000 tickets sold
- Visitors to the tourist office up 470% and a 2,500% increase in the number of guided tours
- 2,390 scheduled activities involving 6,700 artists including 1,200 from the Hainaut region
- 70,000 Twitter mentions reaching over 127 million users

There is also the Mons 2025 Foundation (http://www.mons2025.eu/fr/la-fondation-mons-2025-definie-elle-today as a regional cultural institution). It promotes to this day cultural activities in the region and fosters further social integration. The ECoC Mons case study will allow us to explore long-term impacts of cultural, and in particular cultural heritage, investments.

Furthermore, the case study will allow us to explore the relation between cultural heritage and societal cohesion (place identity and symbolic representation, cultural diversity) and material conditions (jobs and earnings, territorial attractiveness and branding). Both positive and negative impacts will be explored within the case study. |
| CZ      | Handicraft in the Czech Republic and the blueprint as an example of good practice | Cultural participation | Residents | The basic and main feature of handicraft products is a considerable involvement of handwork, or handwork as such when making a product. With their artistic design and utility value, handicraft products comply with the contemporary lifestyle, aesthetic requirements, and strict ecological criteria. Their production requires artistic sensitivity, a sense of material selection and work, and, what is most important, manual dexterity. Handicraft has a long tradition in the Czech Republic. Its importance and impact are demonstrated both in local culture and abroad. Some products are more successful abroad than in the Czech Republic (Czech lace, glass decorations, Czech porcelain). Handicraft is spread all around the Czech Republic, but there are regions with a high density of handicraft, such as south Moravia. Until 1989 some many enterprises and cooperatives employed artisans in their workshops and studios, or as home-based employees. This ended in 1992 with the change of legislation. If the artisans wanted to continue working in their field, they had to be self-employed with a trade certificate, thus completely changing the arrangement and scope of their work. Although skepticism about the loss of the social status of handicraft in the 1990s was rather frequent, the past ten years have shown a radical transformation in the context of a generation and digital shift. The development is also associated with the current pandemic crisis. Traditional venues for the presentation of handicraft products, such as crafts fairs and open-air markets, have gone online and using social networks, they successfully promote, educate other people and sell their products.

The case study would then focus on the state of the Czech handicraft with special reference to the traditional technology of the Czech blueprint, which has been listed in the UNESCO ICH catalog since 2018.

The main SWB dimensions tackled in this case study are:
- **Quality of life**: i) growth in happiness and life satisfaction; ii) improvements in education levels and empowerment in adults’ capacities, including digital skills through new knowledge and skills in basic training of children and young people, improving the skills of the adult population and those who are socially excluded for some reason (seniors, disabled people); new marketing skills, e.g. using social networks and promoting handmade products; iii) improvement quality and sustainability |
of environment through the usage of the natural potential of a sustainable approach to the environment when working traditionally (materials, methods)

- **Societal cohesion**: integration and inclusion of minorities, migrants, and other disadvantaged groups, social inclusion, inclusive growth through sheltered workshops and handicraft.
- **Material conditions**: territorial attractiveness and branding through local events where handicraft products are presented (crafts fairs and open-air markets). Visibility of artisans through successful brands, see Czech blueprint associated with a specific territory; growth in jobs and earnings through, for instance, the Czech blueprint (Olympic Games in Tokyo in 2021 etc.).

Thus, this case study allows the Consortium to analyse in-depth the multidimensional relation between intangible cultural heritage and societal well-being.

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<tr>
<th>Country</th>
<th>Case study title</th>
<th>Type of policy</th>
<th>Target group</th>
<th>Description</th>
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<tbody>
<tr>
<td>DE</td>
<td>ECoC City of Weimar</td>
<td>cultural participation heritage refurbishment</td>
<td>residents, tourists</td>
<td>Once a hotspot of 'classical culture' (Goethe, Schiller etc.), but also with a notorious Nazi concentration camp (Buchenwald) close by, the main question will probably be how this ambivalent heritage impacts today on the city, its inhabitants and cultural institutions such as museums. In addition, eventual long-term impacts of its role as the European Capital of Culture 1999 could be studied. The ECoC City of Weimar will allow us to explore long-term impacts of cultural, and in particular cultural heritage, investments. Furthermore, the case study will also allow us to provide information on the negative impacts of cultural heritage in terms of social conflicts (i.e. contradicting interpretations of heritage). In addition, the case study will allow us to provide information on the relation between cultural heritage and societal cohesion (integration and empowerment of minorities, migrants and other disadvantaged groups; other issues related to social inclusion; equal opportunities) and material conditions (jobs and earnings, territorial attractiveness and branding).</td>
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<tr>
<td>ES</td>
<td>Arquitecturas de la Memoria</td>
<td>cultural accessibility participatory governance</td>
<td>residents</td>
<td>The project was developed in Garrovillas de Alconétar in 2016, with the help of the La Caixa Foundation within the framework of the Art for change call. It aims to the creation of spaces for intergenerational meeting and exchange, articulating collective memory through the performing arts. Since 2019, the Aula de las Artes continues to explore this work methodology and replicate it in other contexts. Specifically, actions are being developed in Amiadoso (a small district in Galicia) in collaboration with the Madrid Choreographic Contest, around the memory of a family home and its relationship with the community, and in the municipality of Leganés, through the Interdisciplinary Ensemble project supported by the Daniel and Nina Carasso Foundation, where work is being done through theatrical authorization and documentary genre. In addition, a geolocation app has been created to facilitate the connection of new audiences with the elderly of a locality. It makes use of Augmented Reality and collective memory over public spaces. The project has been able to replicate in LABS in different rural and urban contexts. The case study will allow us to analyse the relation between very deteriorated tangible Heritage (a monastery) and contemporary creation, between local heritage - ethnographic museum - and communities, the intergenerational transmission of heritage the development of digital tools to co-create, represent and preserve intangible heritage. The case study will allow us to explore the relation between cultural heritage and quality of life (education and skills, including digitisation and digital skills, knowledge and research) and societal cohesion (community engagement, volunteering and charitable giving, cultural diversity).</td>
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<tr>
<td>IE</td>
<td>Community Led Village Design Statements</td>
<td>participatory urban regeneration</td>
<td>residents</td>
<td>The Heritage Council’s award-winning Community-led Village Design Statement [VDS] programme is a collaborative and participative approach to village planning and design that gives local communities – working in partnership with local authorities and statutory agencies – a voice in deciding how their villages are planned and shaped for the future. During the 'Celtic Tiger' years however, Irish small towns and villages experienced enormous change due to new housing developments in some areas and outward population migration in others. These changes have resulted in a profound impact on all aspects of local heritage. In response, the Heritage</td>
</tr>
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</table>
Country | Case study title | Type of policy | Target group | Description
---|---|---|---|---
NO | Sami | repatriation, restitution | Sami minority | Council introduced the Village Design Statement Programme to raise public awareness of heritage assets in particular and to provide design guidelines to enhance and protect local distinctiveness and local heritage features. A Community-led Village Design Statement document or report is compiled by members of a local community in collaboration with the local authority and other stakeholders and typically sets out the following:

(i) The community’s shared environmental, cultural and socio-economic vision for their village for the next 15-20 years.

(ii) Agreed design principles that relate specifically to the village. These are to be used by the local community, the local authority and other stakeholders to guide in-fill or new local development in order to ensure that the existing character and distinctiveness identified through the VDS process is conserved, celebrated and enhanced.

(iii) An agreed VDS action plan setting out specific and phased projects that should be delivered by the local community and its partners to ensure the effective planning, management and enhancement of its unique features.

Local Authority Heritage Officers oversee the programme at local level. The programme was evaluated in 2008 when 40 VDSs had progressed.

The case allows us to explore long-term impacts as well as the integration between cultural heritage and other policy fields. The case study will provide information on the relation between cultural heritage and quality of life (quality and sustainability of environment) and societal cohesion (community engagement, volunteering and charitable giving).

This case study will allow the Consortium to focus to explore societal well-being outcomes of cultural heritage for minorities and, in particular, for the Sami minority. It is worth mentioning that minorities are a specific target group of the HERIWELL project that so far could not be considered in the other proposed case studies.

In addition, this case study will allow us to tackle the issue of "contested" heritage and in particular of conflicts around heritage values. As “Bååstede” has been conducted with, and financed by, the Norwegian government in cooperation with the Sami minority and the concerned museums, but also because the process has been closely monitored by human rights experts of the Council of Europe and is scientifically well-documented (albeit so far less publicly known in other countries), this case study will also allow us to explore whether a “Norwegian model” of dealing with “contested heritage” (i.e. Sami artefacts) could be of inspiration for other European countries facing similar issues.

NO | Sami | repatriation, restitution | Sami minority | In 2019 the Cultural History Museum and the Folk Museum of Norway transferred the ownership of half their Sámi collections to 6 regional Sámi museums (process known as "Bååstede"). The same year, a Norwegian Truth and Reconciliation Commission started to investigate the consequences for Sámi people of Norwegian assimilation policies. The concurrence of these important events provides an opportunity to investigate the connections between repatriation, restitution and well-being. Based upon first-hand information from participants in the above repatriation process, this case explores what such an unprecedented exercise in all its aspects can contribute to the well-being of the constituencies of the 6 regional Sámi museums as well as of specialists of the involved State museums.

This case study will allow the Consortium to focus to explore societal well-being outcomes of cultural heritage for minorities and, in particular, for the Sami minority. It is worth mentioning that minorities are a specific target group of the HERIWELL project that so far could not be considered in the other proposed case studies.

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PL | Museum of Podgórze - Krakow | cultural participation, cultural accessibility | residents tourists | In 2018 the Museum of Krakow (one of major city museums in Poland) opened its new branch Museum of Podgórze devoted to local history of one of the districts of Krakow. Podgórze was an independent city until 1915, so its history and strong identity constitute distinctive features in the panorama of Krakow. The Museum is located in the historic St. Benedict Inn, the first spot of independent Poland, liberated during the Krakow Liberation Campaign in 1918. Dilapidated and forgotten until recently, thanks to renovation and conversion into a museum, it became an important memorial and a sign of cultural awakening of this part of Krakow. This participatory branch was created bottom-up by inhabitants of Podgórze, gathered around PODGORZE.PL Society. The seed for the future Museum was planted by the Podgórze History House managed by a local activist Melania Tutak. During its ten years of activity, it gathered artefacts related to the district, stories and, most of all, generated energy that finally managed to convince the city authorities
<table>
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<th>Country</th>
<th>Case study title</th>
<th>Type of policy</th>
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<td>to establish the museum. From the very beginning, the Museum was to serve as a meeting centre for the local community, to be a place of integration and reflection not only about the history, but also about the present and future of Podgórze. Tutak, who is now one of the curators in the newly established Museum, brings the concept of Ray Oldenburg’s third place to the museum practice and offers a forum for various local communities and individuals. An integral element of the Museum’s lobby is the Deposit of Memory – big wooden showcase with built-in intimate seating area which serves as temporary exhibition spaces for artifacts and memorabilia brought by local residents. People who wish to show their objects related to the district in the Museum can deposit them in this participatory space for a period of two-four weeks. This way everyone can tell their story of Podgórze. This space is situated next to the entrance to the permanent gallery space, where the Museum tells “the official” story of the district. The Museum is an active actor of infrastructural development of the district. It is adjacent to a wasteland below the railway flyover which brutally disfigured the area in 2015–2017. Feeling responsibility for this space, the Museum took up the project of creating integrating spaces in its immediate vicinity (beyond its walls). The overall aim is to restore this area for the city and its citizens by creating a park and providing a pedestrian and bicycle path between points of interest in the district. The museum reinforced by local communities represented mostly by the PODGORZE.PL Society, city activists and local authorities created an informal group called The Group at the Railway Junction and started negotiations with various entities – the city authorities, the Railway, which is the owner of the land, and the City Greenery Board. The process is underway – it is expected that the planning process will be initiated in 2020, and realisation of the park concluded in 2021/2022. This project generated and managed by the Museum proves that the institution is responsible for the wellbeing of the district and city residents in a broad sense; not only within the museum walls, but also beyond. The newly formed leisure and sports area (including e.g. kids’ playground) could be used freely by the people and by the Museum for its outdoors programme activities. New green grounds brought to the highly urbanised area could positively contribute to people’s health, and the new infrastructure would be a potential for new jobs (e.g. in gastronomy and tourism). The case study will allow us to explore the relation between cultural heritage and quality of life (education and skills, including digitisation and digital skills, happiness and life satisfaction, quality and sustainability of environment) and societal cohesion (community engagement, volunteering and charitable giving, Integration and empowerment of minorities, migrants and other disadvantaged groups; other issues related to social inclusion).</td>
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Source: HERIWELL team of country experts
3 MANN pilot case study

This section includes an analysis of the MANN pilot case study. It focuses in particular on the outcomes of the strategy of digitisation of the museum, and its impact on societal well-being. Digital accessibility, together with physical, economic and cognitive accessibility is one of the goals of the first strategic plan 2016–19 of the museum. This is monitored annually and has recently been updated (MANN’s second strategic plan for 2020–23). The MANN’s mission outlines the expected contribution of the museum in terms of societal well-being: ‘The mission of the museum therefore has the ultimate goal of stimulating civic awareness (...) making it an active instrument for the society’.

The museum’s annual reports list the activities implemented, and the progress towards a stronger accessibility. The available data refer mainly to the activities implemented and their outputs. MANN’s data showcase the enlargement of the museum’s audience, both in terms of onsite visitors (at least, before the 2020 pandemic) and online followers. The broadening of the audience resulted in the growth of the MANN’s reputation, measured by the increase in TripAdvisor reviews, and rating.

Unfortunately, the museum does not collect accurate information on its visitors, e.g. in terms of origin, gender, age or level of education. Nor has it analysed the impact of its manifold initiatives, even though many of them aim at leveraging social outcomes. The museum has undertaken a number of collaborations with both international and local partners, including local businesses, institutions and associations. It has also promoted several initiatives targeting specific audiences such as pupils, deaf or blind people. This collaboration turned into a densification of the MANN’s network, and probably into a strengthened recognition of the museum’s role, in terms of territorial development and community engagement.

The digital tools allow for a step further in the knowledge of MANN’s virtual visitors and the impact on social well-being. Social networks insights, and in particular the information provided by Facebook and Instagram, offer a more complete picture of the online MANN’s followers. In particular in terms of gender, origin and age, and the evolution of the audience in the years. Data provided by the Google Arts & Culture platform, where MANN is present since May 2020, consent to grasp the most visualised items from the online viewers.

Further insights about the effects of interacting with the museum collections are possible thanks to the analysis of the reviews of the video game ‘Father and Son’, issued in 2016 and downloaded by 4.5 million people. The clusterisation of the texts of a group of reviews (in Italian and English languages) permit to identify different forms of impact on societal well-being: in terms of education (the gamers know more about the past), in terms of awareness about our common roots (thanks to the emotions aroused by the game), and in terms of appreciation and proud about Naples, the museum and their historical treasures.

3.1 Introduction

The National Archaeological Museum of Naples (MANN – Museo Archeologico Nazionale di Napoli) is one of the 500 Italian national museums. Located in Naples, the city capital of the Campania Region in southern Italy, MANN is one of the world’s oldest and most important archaeological museums. It is known for the richness and uniqueness of its heritage, and for its contribution to the European cultural panorama. The MANN is owned by the Ministry for Cultural Heritage and Activities, which has entrusted it with special autonomy since 2014. The museum hosts collections of Roman artefacts (Farnese collection), finds of the Vesuvian area (Pompeii collection), and an Egyptian collection. The entire collection consist of 250 000 finds and works, of which about 16 000 (including 700 statues, 550 frescoes and 100 mosaics) are on display in the rooms of the museum open to the public. Two historical gardens reopened to the public in 2016.

Starting from its first strategic plan (2016)\(^6\), the MANN started a policy aimed at disseminating knowledge from both local and global perspectives. The aim is to stimulate debate and civic awareness around our common roots, starting from the Egyptian history. This goal has been pursued with different streams of

\(^6\) Museo Archeologico di Napoli, Piano strategico 2016–2019, author’s translation.

\(^7\) Museo Archeologico di Napoli, Piano strategico 2016-2019.
activities that included restoration works, networking and partnerships, and a strengthened accessibility with special attention to digitisation.

In detail, the MANN has aimed at strengthening the relationship with the local and global stakeholders. This involves the community surrounding the museum – places often characterised by situations of great social uneasiness – and minorities or vulnerable audiences, through special projects. The museum has a specific policy promoting the full accessibility of its collections, firstly for the residents but also for the wider community. The accessibility policy of MANN refers to:

- physical accessibility enhanced through specific interventions of restoration of the building and renovation of the exhibits, funded by the EU and other public institutions;
- economic accessibility strengthened through specific policies (e.g. free entrance on certain days, opening at night, and special passes);
- cognitive accessibility, activated through the social and institutional relations of the museum and bottom-up participation to monitor and develop the MANN’s activities according to the community and users’ needs.

Moreover, the digitisation strategy allowed MANN to engage one of the largest social network audiences in Italy among cultural institutions, and fostered innovative projects. One such project is a video game published by the museum, downloaded 4.5 million times in seven languages.

The paragraphs below detail the MANN strategy and its preliminary results.

### 3.2 The context features

The cultural heritage of the Campania Region is widely recognised: the region hosts 10 UNESCO World Heritage Sites, including the historic centre of the capital city, Naples. According to the motivation for including the historic centre of Naples in the World heritage list, ‘the city’s setting on the Bay of Naples gives it an Outstanding Universal Value which has had a profound influence in many parts of Europe and beyond’.

The city hosts one of the world’s most ancient universities, the Federico II founded in 1224, and beautiful buildings and churches, museums and traditions. Among Naples’ main features, the food culture is also worth mentioning. The ‘Art of Pizzaiuolo’ has been inscribed in 2017 among the UNESCO Representative List of the Intangible Cultural Heritage of Humanity.

The EU regional policy includes the Campania Region of 5.7 million inhabitants among the group of less developed regions. These include regions with a GDP per capita below 75% of the EU-27 average (in Italy: Basilicata, Calabria, Sicily and Puglia). The region is the beneficiary of significant amounts of EU funding, which includes interventions dedicated to the restoration and valorisation of its cultural heritage. Several major projects have been implemented or are currently ongoing; among those projects is the restoration and valorisation of the MANN exhibits, funded by the Cohesion Fund 2014–20 and amounting to EUR 19 million. The intervention is expected to end in 2023.

#### Table 3.1 EU funding and projects in the cultural sector, Campania Region, periods 2007–13 and 2014–20

<table>
<thead>
<tr>
<th></th>
<th>2007–13</th>
<th>2014–20</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>EU funding</td>
<td>Projects</td>
<td>EU funding</td>
<td>Projects</td>
</tr>
<tr>
<td>(total €)</td>
<td>(No)</td>
<td>(total €)</td>
<td>(No)</td>
</tr>
<tr>
<td>526 634 989.8</td>
<td>1 658</td>
<td>267 022 697.3</td>
<td>388</td>
</tr>
</tbody>
</table>

Source: Open Cohesion

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8 Historic Centre of Naples - UNESCO World Heritage Centre

9 Art of Neapolitan ‘Pizzaiuolo’ - intangible heritage - Culture Sector - UNESCO
### Table 3.2: MANN’s projects co-funded by the EU

<table>
<thead>
<tr>
<th>Projects</th>
<th>Programme</th>
<th>Public funding*</th>
</tr>
</thead>
<tbody>
<tr>
<td>Restoration of the new branch in VIA SANTA TERESA DEGLI SCALZI, 2 Naples and new services</td>
<td>ERDF 2014/2020</td>
<td>3 026 423.78</td>
</tr>
<tr>
<td>Restoration and finalisation of the ‘new branch’ of the museum</td>
<td>ESIF programming period 2014/2020 (ERDF)</td>
<td>4 413 625.5</td>
</tr>
<tr>
<td>Works for renovating the exhibits: ground floor, west area</td>
<td>ESIF programming period 2014/2020 (ERDF)</td>
<td>5 342 957.87</td>
</tr>
<tr>
<td>Restoration of the MANN roofs</td>
<td>ESIF programming period 2014/2020 (ERDF)</td>
<td>2 528 850.58</td>
</tr>
<tr>
<td>Works for the building’s energy efficiency</td>
<td>Action Plan Cohesion 2014/2020</td>
<td>3 297 417.98</td>
</tr>
<tr>
<td>Restoration and valorisation of the exhibit areas</td>
<td>Development and Cohesion Fund (National fund) 2014/2020</td>
<td>19 750 000.00</td>
</tr>
<tr>
<td>Valorisation of the ‘Medagliere’</td>
<td>ESIF programming period 2014/2020 (ERDF)</td>
<td>1 500 000.00</td>
</tr>
<tr>
<td><strong>Total public funding</strong></td>
<td></td>
<td><strong>39 859 275.71</strong></td>
</tr>
</tbody>
</table>

*Source: Open Cohesion. *EU and other national/regional/municipal funding.

As for digitisation, the museum also implemented two main projects for innovating visitors’ accessibility experience, and for the digitisation of its archives. The funding was mainly derived from the national operative programme ‘Culture and Development’ – co-founded by the ERDF – and amounted to EUR 4 million.

The digitisation policy of the museum is also based on other, overarching policies set by the Italian government. Digitisation is the mandate of the Italian Agency for Digitisation (AGID), which prompts the periodic plans and guidelines for the digitisation of the Public Administration\(^{10}\). The AGID strategy is also at the core of the 2021–27 Italian National Recovery and Resilience Plan (PNRR)\(^{11}\). This is devoting EUR 9.75 billion to digitisation and security of public administration, and EUR 6.68 billion to the topic of ‘tourism and culture 4.0’. From this, 1.1 is dedicated to ‘cultural heritage for the next generations’ and 0.46 to the cultural and creative industry 4.0.

With specific reference to the cultural goods sector, the Ministry for Cultural Heritage and Activities is undertaking\(^{12}\) a national plan for the digitisation of cultural heritage. This includes a census of the digitisation of cultural goods\(^{13}\). The ministry also updates, every three years, a plan\(^{14}\) for the digitisation and innovation of the museums; the current plan states several goals, among them the following. Firstly, to improve the capacity of all museums belonging to the National Museum System to manage their assets, by increasing both the effectiveness and efficiency of the protection processes. Also, in the promotion of new digital modes to represent the good and facilitate access to and distribution of the cultural goods. Secondly, to improve the ability of museums to propose cultural heritage to their interlocutors in terms of exhibition and narration of the works, and in terms of marketing of related or additional services. Thirdly, having museums create open spaces for sharing with visitors, scholars, and other national and international museums, enabling new forms of exchange and communication.

### 3.3 The MANN’s history

The origin and formation of the collections intertwines with the history of Italy, starting with the figure of Charles III of Bourbon, on the throne of the Kingdom of Naples from 1734, and to his cultural policy. The king promoted the exploration of the Vesuvian cities\(^{15}\) buried by the eruption of the volcano in AD 79. He

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\(^{10}\) Agenzia Italia Digitale, [Piano triennale per l’informatica nella Pubblica Amministrazione](http://www.agenziaitaliadigitale.gov.it/piano-triennale) 2020-22.

\(^{11}\) Governo Italiano, [Piano nazionale ripresa e resilienza](http://www.ingegneria.governo.it/piano-nazionale-ripresa-e-resilienza), May 2021.

\(^{12}\) According to the Ministry decree 17 January 2017.

\(^{13}\) [Il censimento](http://pnd.beniculturali.it/)


\(^{15}\) The exploration began in 1738 in Herculaneum, and in 1748 in Pompeii.
oversaw the construction of a Farnesian museum in the city, transferring part of the rich collection inherited from his mother Elisabetta Farnese from the residences of Rome and Parma. Ferdinando IV, Charles III's son, reunited the two collections (the Farnese Collection and the Vesuvian) in the Palazzo degli Studi, the building that still hosts the museum today. From 1777 the building underwent a long phase of renovation and extension, and in the decade of French domination (1806–1815) the first exhibits were made available. The museum assumed the name Real Bourbon Museum with the return of the Bourbons to Naples in 1816.

The museum was entrusted with the ‘national’ label in 1861, the same year of the reunification of Italy in a sole nation. During its long history, the museum hosted different types of collections (including the Capodimonte ceramic collection), plus various institutes and laboratories, that have been progressively re-located. The museum gained its current appearance as an archaeological museum at the end of the 1950s. Other than the archaeological collection, the MANN hosts a restoration laboratory, a library and the historical archives. In 2005, a new Metro station – Museo – was opened below the MANN, exhibiting the archaeological finds found during the excavations of the underground, and has become part of the museum’s heritage.

Figure 3.1 Pictures from the MANN collection

Source: MANN website

3.4 Policy features

The MANN has 15 978 m² of exhibits open to the public and over 250 000 cultural objects and works. According to the Report of Activity 2019\(^\text{16}\), in the same year the museum welcomed over 670 000 visitors, nearly double over four years (visitors numbers were 370 000 in 2015). The overall financial resources of the museum amounted to EUR 11 million, mostly derived from the state and the Campania Region. The financial resources from the selling of tickets in 2019 amounted to EUR 4.8 million.

The organisation of the museum is headed by a director (since 2016, Paolo Giulierini), a board of directors and a scientific committee. The structure comprises 147 employees, split into two branches: scientific staff and management. Several offices directly report to the director: the internal and external press office, the international relations office, the marketing and fundraising office, the trade union relations office and the public relations office.

Since 2016, the MANN has undertaken a profound revision of its strategy, outlined in the first strategic plan of the museum dated 2016. The goal is to fulfil its renewed local and global vision: ‘local, with the goal of strengthening its role as an actor of the cultural life of the city and of opening to its inhabitants; and global, with the goal of making the history of its collection and of Naples known to the world’.

\(^{16}\) Museo Archeologico di Napoli, Rapporto annuale 2019.
The MANN’s mission outlines the expected contribution of the museum in terms of societal well-being. According to MANN:

The purpose of the National Archaeological Museum of Naples is to develop and disseminate knowledge of history and of people’s cultures through custody, study, interpretation and enhancement of this exceptional collection. For this reason, the museum caters [for] visitors and users of all ages, income and backgrounds, designing visiting experiences and innovative methods of fulfilment that stimulate the understanding of our origins and the awareness of our common roots. The mission of the museum therefore has the ultimate goal of stimulating civic awareness by promoting the MANN not only as a place of conservation, but also as a space for meeting, debate and of reflection on contemporaneity, through the masterful comparison of history, making it an active instrument for the society. All this considering, not cultural assets, but man, as the heritage’s central element, in constant dialogue with the context17.

The strategic plan 2020–23, issued during the Covid-19 pandemic, renews the commitment to openness of the museum. It states that the MANN image and role has to change, from an ‘ivory tower to the square of the future … the new agora of the dialogue’18.

The fulfilment of MANN’s vision and mission is based on six fundamental values: accessibility, observation, listening, connectivity, transparency and sustainability. With specific regard to the first of them, accessibility is interpreted as physical, economic, cognitive and digital.

Physical accessibility has been enhanced through a range of interventions of restoration of the building and renovation of the exhibits. Funded by the EU and other public institutions (see Table 5.3), these projects have more than doubled the exhibits area. According to the 2020–23 strategic plan, the MANN aims to make parts of its spaces more accessible to the citizens’ use and open to socialisation. Such spaces include the gardens, the atrium, the cafeteria and the restaurant, and other spaces to be adapted to this end, to allow the people to consider the museum as a common good.

Economic accessibility includes free entrance on specific days (one Sunday each month, according to a national initiative promoted by the ministry, and on other days) and openings at night (the museum is open until 11 p.m. on specific days, with special events and reduced prices). The full ticket price is about €10; special ticketing is available to tourists through the Campania regional ‘Artecard’ (a pass to visit 80 cultural sites in the region). In 2018 the museum launched a special yearly pass, the OpenMANN card (€12), dedicated to the people living in the surroundings of the museum. Free ticketing accounts for 50 % of the total visitors. The museum also promoted the quality label ‘MANN’s friend’ awarded to the shops guaranteeing high standards and mutual promotion, to ensure an integrated offer for the growing numbers of visitors to the museum.

Cognitive accessibility aims at strengthening the social and institutional relations of the museum, and the bottom-up participation. This allows the monitoring and developing of the MANN’s activities according to the community and users’ needs. Attention is paid to the extra moenia social impact of the museum, with particular regard to the MANN’s neighbourhoods such as Forcella and Santità. These areas are characterised by social uneasiness, so this fosters occasions of socialisation and economic relief for their inhabitants to access culture, and support to people with disabilities19.

The education office of MANN has launched various projects targeting specific audiences. Among them, in 2018 it promoted the project ‘Discover Naples from the Museum’, targeting 700 students at risk of social exclusion. In 2019 it started the triennial project ‘Cateterina’ (acronym for Costruire e Animare i Territori Educativi’) to fight the problem of educational poverty.

17 Museo Archeologico di Napoli, Piano strategico 2016-2019, author’s translation.

18 Museo Archeologico di Napoli, Piano strategico 2020-23, p. 8, author’s translation.

19 Museo Archeologico di Napoli, Piano strategico 2020-23, p. 11, author’s translation.
thanks to a range of integrated actions promoted by the public and private institutions. It was dedicated to 170 children and youngsters suffering economic and social vulnerability. The ‘MANN4Kids’ initiative organises ‘laboratories for babies’ (3–4 years) and for children (5–12 years) and their families. It has also developed educational videos for YouTube, and co-produced comics centred on the archaeological works, such as in partnership with the Italian Mickey Mouse magazine (‘Topolino’). The project ‘The Accessible Museum’, funded by the National Operational Programme Culture, has been implemented\(^{21}\). In 2019 the project focused on people with visual challenges through the production of 3D copies of the museum’s artworks, and explanations in braille language.

**Digitisation** is a pivotal strategy for increasing the MANN’s accessibility. Even though the digitisation strategy is quite recent in the museum’s history, it is considered a way of contributing to the spread of knowledge for visitors and users. The MANN has strengthened the Wi-Fi connectivity available to the museum’s visitors and developed a range of different tools. These include a revised website, a new strategy of presence on social media and more innovative tools. The museum is present on Facebook, Instagram, Twitter and YouTube. For YouTube, MANN has its own channel – ‘MANNtv’ – with 265 videos posted and 51,000 views in 2018. In 2017 the museum, in cooperation with the association Tuomuseo\(^{22}\), developed an app called ‘Father and Son’. This is a video game available in 10 languages, including Chinese and the Neapolitan dialect, which has so far achieved 4.5 million downloads and over 30,000 reviews. The geography of downloads also shows how this tool broadened the audience of the museum, as it has been downloaded in 90 countries around the world. Within the current strategic plan (2020–23), the MANN is also undertaking a strategy of digitisation of its own collections, in line with the national plans for digitisation. The MANN also participated in the launch of the platform Google Arts and Culture, sharing more than 800 images from its collections with explanatory captions, twelve stories and seven virtual exhibits\(^{22}\). Over 45,000 people viewed this in the period May 2020–April 2021. Another important digitisation project is Obvia (Out of Boundaries Viral Art Dissemination), developed since 2016 in partnership with the University Federico II of Naples. The first phase of the project entailed the production of contents to be disseminated in the major digital and physical vectors, such as the national railway, the Metro and the harbour. The second phase aimed at promoting and managing a network, with the actors managing the cultural goods in a bottom-up exercise. The network created is called ExtraMANN, and includes 30 businesses with whom the museum promotes various initiatives and offers discounts. The third project line aims at analysing the impact of the communication strategy undertaken.

According to the 2020–23 strategic plan, the **MANN’s dream is to become a completely accessible place, an ecological institute offering opportunities and cultural references to the people**, in particular for the youngsters, a place for technologically advanced research and, only at the end, a ‘cultural cathedral’.

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\(^{20}\) The project entailed several actions, such as ‘SoStare al MANN’, created by the FoQus Foundation, for the development of mediation supports for people with autism spectrum disorders; ‘Through the eyes of others’, curated by Progetto Museo for the creation of mediation supports specifically designed for the Chinese community, together with members of the same (pupils of some classes and students of the Academy of Fine Arts in Naples); ‘Antico Presente’, a cycle of five short films focusing on five works by MANN, in five languages, winner of the Aquileia Archaeological Film Festival (2020); theatrical transposition of the video game ‘Father and Son’, set in the halls of the museum and created by Teatri in Gestazione; tactile tour of the museum with modeling and printing of about 50 museum exhibits, for visually impaired and blind visitors as well as for use in educational workshops for children, managed by the Museum’s Educational Section; explanatory films of the Alexander Mosaic, with holographic narration through a 3D screen; comic book set in the museum, with inserts in Augmented Reality (the only project still being completed).

\(^{21}\) [Associazione Culturale Tuo Museo](https://www.tuomuseo.it/)

\(^{22}\) [Museo Archeologico Nazionale di Napoli, Napoli, Italia — Google Arts & Culture](https://artsandculture.google.com/asset/museo-archeologico-nazionale-di-napoli-napoli-italia/_he9343z4_3)
3.5 Results achieved: the contribution to societal well-being

3.5.1 The growth of MANN’s visitors and followers, and reputation

According to the MANN 2019 Report of Activity, various results have been achieved since the start of the first strategic plan. First of all, the exhibition area more than doubled, passing from 6 500 m² open to the public in 2016, to 15 978 in 2019.

Table 3.3: The growth of MANN’s exhibits area

<table>
<thead>
<tr>
<th>Exhibits area</th>
<th>2016</th>
<th>2019</th>
</tr>
</thead>
<tbody>
<tr>
<td>Square metres open to the public</td>
<td>6 500</td>
<td>15 978</td>
</tr>
</tbody>
</table>


The audience of the MANN has grown, both in terms of physical visitors and social media engagement (Table 5.4).

Before Covid-19, the MANN registered a peak of 670 000 visitors – 200 000 more than in 2014. The revenues from ticketing also increased, from EUR 2 million in 2016 to EUR 4.8 million in 2019. About 50 % of the total visitors in 2019 benefited from discounted tariffs (91%) or entered free of charge (9%).

According to a survey prompted by the museum, Italian visitors are one-third of the MANN’s total visitors, followed by those from France (27 %), the USA (14 %), the UK (12 %) and Germany (13 %). Half of the Italian visitors come from the province of Naples (44 %), followed by tourists from Rome (25 %), Milan (18 %) and Turin (9).

Source: MANN data

An analysis on the online activity of museums was prompted by the Italian Ministry of Cultural Goods and undertaken by the Politecnico di Milano. According to this, MANN is one of the top performing museums in terms of online engagement.

The social network audience grew dramatically (Table 2.8 below). The number of followers on MANN’s Facebook page passed from 10 000 in 2016 to 62 000 in 2021; Instagram reached 76 000 followers and the reviews on Google passed from 2 600 to 18 000. The reviews of the museum also increased, passing from 2600 in 2016 to 18 000 on Google, and from 3400 to 9000 on TripAdvisor. The reputation of the museum also increased: the growing reputation is demonstrated by the increase in the percentage of five-star reviews on the total, which passed from 18 % to 61 %.

Further information can be derived by the analysis of the volume of daily hits on the Italian Wikipedia page about the MANN. According to data, the number of hits on the Wikipedia page via mobile phones decreased severely during periods of restrictions due to Covid-19 (end of February 2020, autumn 2020). This figure grew again once the restrictions were ended. The Wikipedia mobile trends allow us to grasp the opportunity to use these data as a proxy of the accessibility to cultural heritage resources, when primary data are lacking.

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**Table 3.4: The growth of MANN’s visitor numbers and ticketing revenues**

<table>
<thead>
<tr>
<th></th>
<th>2016</th>
<th>2017</th>
<th>2018</th>
<th>2019</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ticketing revenues (euro)</td>
<td>1 973 180</td>
<td>2 965 940</td>
<td>3 451 053</td>
<td>4 789 692</td>
</tr>
<tr>
<td>Visitors</td>
<td>452 431</td>
<td>529 799</td>
<td>616 878</td>
<td>670 594*</td>
</tr>
</tbody>
</table>

* 50 % entered with discounted tickets, or free of charge. Source: Museo Archeologico Nazionale di Napoli, Activity Report 2019.

**Table 3.5: The growth of MANN’s visitors and web audience**

<table>
<thead>
<tr>
<th>Platform</th>
<th>2016</th>
<th>2019</th>
<th>2021</th>
</tr>
</thead>
<tbody>
<tr>
<td>Visitors (visits)</td>
<td>452 000</td>
<td>670 594</td>
<td>N.A.</td>
</tr>
<tr>
<td>Website (visits)</td>
<td>31 830</td>
<td>392 000</td>
<td>62 130**</td>
</tr>
<tr>
<td>Facebook (followers)</td>
<td>10 000</td>
<td>46 000</td>
<td>9752**</td>
</tr>
<tr>
<td>Twitter (followers)</td>
<td>2000</td>
<td>8761</td>
<td>76 000**</td>
</tr>
<tr>
<td>Instagram (followers)</td>
<td>9000</td>
<td>63 000</td>
<td>N.A.</td>
</tr>
<tr>
<td>Google (views)</td>
<td>N.A.</td>
<td>12 891</td>
<td>18 515**</td>
</tr>
<tr>
<td>TripAdvisor reviews</td>
<td>2656</td>
<td>17 836</td>
<td>8925</td>
</tr>
<tr>
<td>(Five-star reviews)</td>
<td>3400</td>
<td>8879</td>
<td>(5,472–61.3 %)</td>
</tr>
<tr>
<td></td>
<td>(613–18 %)</td>
<td>(5,436–61 %)</td>
<td></td>
</tr>
</tbody>
</table>


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24 https://it.wikipedia.org/wiki/MANN
Thanks to the cooperation with the Google Cultural Institute, starting from May 2020 the MANN made available more than 700 high-resolution images on the Google Arts & Culture platform. So far, there have been 45,657 viewers of the MANN’s resources, coming from 161 countries. Five of the top ten countries of the viewers are located in North America (USA and Canada) or South America (Brazil and Mexico).

In the same period, the total views have been 252,053, with an average of 21,000 views per month. The most viewed works (> 2000 views in the period) are represented in the following figure. The Google Arts & Culture data thus provide new detailed information on the cultural heritage works that catch more interest from visitors. This could be used as a proxy for the educational impact of the works made available through the digital resources (i.e. the digital resources enhance the opportunity for people, all around the world, to improve their knowledge about the past).

**Figure 3.4 Daily access to the MANN’s page on Wikipedia: desktop and mobile trends, 2016–19**

![Graph showing desktop and mobile trends of daily access to MANN's page on Wikipedia from 2016 to 2019.](image)

*Source: Author’s elaboration on Wikipedia data on the period 2016–2021. Seasonally adjusted data.*

**Figure 3.5 Most viewed MANN’s resources on Google Arts & Culture**

<table>
<thead>
<tr>
<th>Resource</th>
<th>Views</th>
</tr>
</thead>
<tbody>
<tr>
<td>Portraits</td>
<td>2055</td>
</tr>
<tr>
<td>Sculptures in colored marble</td>
<td>2096</td>
</tr>
<tr>
<td>Still-life painting in Pompeii and Herculaneum</td>
<td>2155</td>
</tr>
<tr>
<td>Medea</td>
<td>2171</td>
</tr>
<tr>
<td>Ares and Aphrodite</td>
<td>2332</td>
</tr>
<tr>
<td>The Gem collection of the MANN</td>
<td>2887</td>
</tr>
<tr>
<td>Giza. Veduta delle Piramidi di Cheope, Chefren e…</td>
<td>2968</td>
</tr>
<tr>
<td>The Gold jewels of Magna Grecia</td>
<td>3109</td>
</tr>
<tr>
<td>The Egyptian Collection in the MANN</td>
<td>4286</td>
</tr>
<tr>
<td>Elections in Pompei</td>
<td>5215</td>
</tr>
<tr>
<td>The discovery of frescoes</td>
<td>5759</td>
</tr>
<tr>
<td>MANN, Colored Sculptures</td>
<td>6255</td>
</tr>
<tr>
<td>MANN, Pompeii model</td>
<td>6612</td>
</tr>
</tbody>
</table>

*Source: Author’s elaboration on Google Arts & Culture data*

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25 Elaborations carried out by Roberto Iannacone.
3.5.2 Gender, origin and age of the MANN’s audience: results from the analysis of the social networks insights

Facebook provides for different information about the number, gender and origin of the followers\(^{26}\). The 2 700 posts on MANN’s Facebook page in the period September 2019–March 2021\(^{27}\) engaged over 16 billion people\(^{28}\); 2.5 million in the first two months of the first Italian lockdown (3 March–9 May 2020).

**Figure 3.6** Lifetime organic reach (unique users), per type of posts and month. MANN’s Facebook page, 2019–2021

The audience covered people from 48 different countries, despite part of the social network activity (i.e. Facebook) being only in the Italian language. We can assume that in many cases the MANN’s ‘foreign’ followers are Italian speakers, and perhaps Italians living abroad.

\(^{26}\) Facebook Insights.

\(^{27}\) Period of availability of Facebook data for the MANN’s Page.

\(^{28}\) The number of people who had the MANN’s posts enter their screen through unpaid distribution, Unique users. Source: Facebook Insights on the MANN’s Facebook Page.
Map 3.1 MANN’s Facebook activity. Data lifetime likes: aggregated Facebook location data, sorted by country (top 50, unique users) – Italy excluded

Source: Author’s elaboration on Facebook Insights data, April 2021

Facebook provides some further information on the cities where the followers live. According to these data\textsuperscript{29}, the museum maintains strong local roots: the Campania region, where MANN is located, accounts for two-thirds of the followers of the Facebook page\textsuperscript{30}. The capital city, Naples, hosts 18 000 followers. Also relevant is the audience in the Lazio region, mostly coming from Rome (more than 3 000 followers).

According to the Instagram data, the followers live in Naples (10%), Rome (5%) and Milan (1.8%).

\textsuperscript{29} The data on the users’ location are available on Facebook only since 2019 and depends on the information provided by the people registered on the platform. The information is not available for all the Facebook followers, so the number of followers per city is lower than the overall number of followers.

\textsuperscript{30} Source: Author’s elaboration on Facebook Insights.
Between 2019 and 2021, the growth of followers was higher in southern Italy than in the rest of Italy: Campania, Sicily and Puglia. Based on the Facebook data, the growth in Naples has been lower (+17 % between 2019 and 2021) than in Campania’s other, surrounding cities, where they increased by +75 %.

Moreover, the information collected so far shows that the digitisation strategy seems to have had an impact on equal opportunities, which could be connected to the SWB impact ‘integration of minorities’. According to the MANN’s onsite surveys, among the physical visitors the majority were male (58 % were men of the

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31 First year of availability of Facebook’s detailed data on the city of the users.
total visitors). The website also engages more men than women (58% were men on the total website visitors). The situation reverses when it comes to the social network audiences: the social network channels engage more women than men (62% were women on Facebook; 57% on Instagram; 51.5% on YouTube). This trend seems to support the hypothesis that digital tools, and in particular the social networks, improve the gender balance in the access to cultural resources.

Figure 3.9 Gender composition of the MANN’s onsite visitors and social network users

![Gender composition chart]

Source: Author’s elaboration on social media data. Data at April 2021.

Figure 3.10 Age of the Facebook and Instagram followers

![Age distribution chart]

Source: Author’s elaboration on Facebook Insights data. Data at April 2021.

Both Facebook and Instagram provide information on the age of the followers. Data shows that over half of the MANN’s followers at April 2021 are aged between 25 and 44 years. There are fewer followers under 24 years than in the older cohort (+55 years old), with a higher proportion of young followers among the Instagram followers. Facebook also provides detailed data on the composition of followers in the period 2019–21. Compared to 2019, in 2021 the proportion of the total followers aged over 35 years increased, with a particular growth among the 45–54 years old group. On the contrary, all the classes of age under 34 years decreased. In other words, the Facebook audience of MANN has aged in the last two years. These results can arise from a decreased attractiveness of the museum towards the younger people, and/or to the medium itself: Facebook is generally more used by older people.
3.5.3 The discourse about the past: analysis of the reviews on the ‘Father and Son’ video game

Another perspective of analysis deals with the effects for people of being exposed to cultural heritage resources. In order to explore this complex domain, we analysed the reviews to the ‘Father and Son’ video game, which was prompted by MANN in 2016. It has been downloaded by 4.5 million people and received 30 000 reviews so far.

The analysis focused on 1 215 reviews in the Italian language and 7 500 reviews in the English language written between 2016 and April 2021. The content of the reviews has been analysed through a free text analysis software, Iramuteq (GNU GPL licence), based on the R software and Python language. The analysis initially required the normalisation of the texts of the reviews (e.g. orthographic correction of misspellings) and the preparation of the text corpora (e.g. ID assignment, data of the comment) to be processed by Iramuteq. The statistical analysis made available by the software produces: the representation of word clouds of the most used lemmas; clusters of the main semantic areas; and graphs representing the linkages among the lemmas within each clusters.

Figure 3.12 Word cloud of the reviews in Italian (on the left) and English on the ‘Father and Son’ video game

Source: Author’s elaboration on the ‘Father and Son’ reviews in English and Italian languages, using the software Iramuteq.

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32 The text analysis has been realised by Monica Ibba.
The text analysis elaborated three main clusters, gathering the reviews’ comments (‘forms’) according to their topic.33

**Figure 3.13 Clusters of the reviews in English and Italian on the ‘Father and Son’ video game**

<table>
<thead>
<tr>
<th>Cluster 1</th>
<th>Cluster 2</th>
<th>Cluster 3</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Clusters of the reviews in English</strong></td>
<td><strong>Clusters of the reviews in Italian</strong></td>
<td></td>
</tr>
<tr>
<td>5.4%</td>
<td>26.4%</td>
<td>20.0%</td>
</tr>
<tr>
<td>66.2%</td>
<td>31.7%</td>
<td>40.3%</td>
</tr>
</tbody>
</table>

**Source:** Author’s elaboration on the Father and Son reviews in English and Italian language, using the software Iramuteq.

**A first cluster collects comments on the game** (e.g., the game is beautiful, too short, or too long and boring); this cluster is the least important one, however more relevant among the Italian comments (28 %) than among the English ones (5.4 %). The cluster includes mainly positive feedbacks and suggestions to improve the video game. Examples are given below.

**Box 3.1 Exemplary comments included in cluster 1: ‘comments on the game’**

‘veramente bello i disegni sono incredibili e la musica è stupenda l’unica pecca è la durata troppo corto purtroppo in ogni caso lo consiglio vivamente lo giocherò di nuovo dato che ho letto che ha multipli finali’ [really beautiful, the designs are incredible and the music is wonderful; the only flaw is the duration is too short unfortunately. I highly recommend it and I will play it again since I have read that it has multiple endings] (Italian review #944, year 2018)

‘It is a just an awesome game with a heart-touching story; it could have been better if it was longer, its a pretty short game but except for that it is a very good game’ (English review #364, year 2017).

**Source:** Father and Son reviews

**A second cluster gathers comments related to the emotional sphere and reflections stimulated by the game’s story.** This cluster is more relevant among the English comments (66 %) than among the Italian ones (31 %). The comments included in this cluster mainly refer to the emotions generated by the touching family history narrated by the game. This evolves in the same place during three different historical eras (the

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33 For the elaboration of the graphs, only the forms with a significance index lower than 0.05 were selected. When the significance index is less than 0.05, the word has a low probability of being found in other classes. In cluster 3 ‘culture and knowledge’ in particular, the analysis of similarities was performed by selecting, among the forms with a significance index of less than 0.05, only those with a frequency greater than 10.
Box 3.2 Exemplary comments included in cluster 2: ‘comments dealing with emotions and feelings’

- ‘Bellissimo gioco mi ha fatto davvero commuovere trama bellissima e musica di sottolineo stupenda li fa riflettere assai davvero bello’ [Beautiful game, really moved me, beautiful plot and wonderful background music makes you think very, really beautiful] (Italian review #881, year 2017)

- ‘Magico. Il finale va digerito con pazienza perché tocca temi universali di indubbia importanza’ [Magical. The ending must be absorbed with patience because it touches universal themes of undoubted importance] (Italian review #2263, year 2019)

- ‘E’ il gioco più bello e più profondo che avessi mai fatto le storie ti colpiscono e ti rimangono dentro avete fatto davvero un bel capolavoro bravissimo aspetto con ansia il secondo capitolo’ [It is the most beautiful and deepest game I have ever played, the stories hit you and stay inside; you have done a really nice masterpiece very good. I look forward to the second chapter] (Italian review #1026, year 2019)

- ‘Very beautiful game and story, no words, it really touches your heart, good job’ (English review #2419, year 2017)

- ‘Graphics great, emotional plot, it will make you softies cry – oh, and for the people who are saying the game is boring you must have a short attention span and apparently can’t be focused for at least 30 minutes or more; the game is good as it is, it could be just a tad longer’ (English review #4474, year 2018)

- ‘Truly a beautiful game. From the music to the scenery, and just overall everything. It truly brings out emotions and helps you relate to all the characters by letting you choose your path. I constantly switched time periods to see the beauty of each and the similarities it shared. Especially in the Pompeii scene, I felt very emotional making the choices and looking at the ruins of the once elaborate city. Please continue making more apps like this. It was very very beautiful app.’ (English review #2752, year 2017)

- ‘It’s cool idea about moving between the ages. It show us the meaning of history’ (English review #6306, year 2017)

- ‘I was unaware of the fact that it was a story-driven game about art and its history, through your museum. Once I knew that it was, I was so amazed about the history of how these sculptures became to be, through the “time-travel” sequence this game offers. Though the play time is an hour and a half or more, the story this game displays is extravagant and amazing. I have learned so much from only that short time. I couldn’t forget the graphics. The artistic style made me think of Naples in a different way, in a sort of artistic way where it could almost be classified as a painting, frozen in time, so beautiful, never changing. This game pushed me to go to Italy to see the museum for myself, as I aspire to be an artist, just like Michael.’ (English review #6408, year 2017)

- ‘This is a fairly short and linear experience but it’s beautifully realised. At its root it is about how we situate ourselves in relation to history — the history of the world, the history of our families, our personal histories. Art objects have a unique role in this, and the Naples National Archaeological Museum deserves credit for exploring this in an innovative format. The writing is excellent (though occasionally the English translation is imperfect) and many of the scenes are deeply touching.’ (English review #14884, year 2020)

Source: Father and Son reviews

A third cluster gathers comments referring to the capacity of the game in enhancing the knowledge about the museum’s history and heritage, and more generally about the city of Naples. This cluster gathers 26.4 % of the reviews in English and 40.3 % of those in the Italian language. A first stream of comments deals with the beauties of Naples, and the desire to return or visit it. This also refers to the capacity of the game in exploring the streets of the city in the different historical eras. A second stream refers to the video game as an interesting marketing strategy prompted by the MANN, which encourages visits to both the city of Naples and the museum itself. Finally, the discourse is oriented towards the themes of knowledge of history, culture and art.

Box 3.3 Exemplary comments included in cluster 3: ‘comments dealing with heritage discovery and appreciation’

- ‘Why can’t there be another star tbh this game cannot be held within the limit of a few stars the beauty of this game is eternal this is not a game even it is a story a beautiful story that upholds love and the bond between the past and the present I have found myself floating across time and the storyline; it’s amazing, it almost brought tears to my eyes in one word; it’s beautiful, absolutely beautiful, I really hope I can visit that museum one day’ (English review #4104, year 2018)

- ‘Nice story … game finished within one hour and I found out there’s such a nice city and also learned a lot of knowledge about the history; hope the stories could be extended more than now, will pay a visit to such a nice place when (I’ve) got a chance’ (English review #7428, year 2020)

- ‘Ambientazioni stupende, gioco dinamico, storia intrigante e dialoghi originali. Mettici anche il fatto che puoi esplorare il Museo Archeologico Nazionale di Napoli e imparare nuove cose sull’arte. È un vero Capolavoro. E poi chi avrebbe pensato che un gioco fosse...’
The social network and digital tools data allows enriched information about the characteristics and type of online users, in particular their gender, age and residence. The analysis shows that in the case of MANN, the digital tools used until now have involved more women and middle-aged people. However, these are not able to engage young people, for which different approaches are required.

Data shows that the online visitors live mainly in Naples and the city’s surroundings. Part of the MANN online users and followers are spread around the world, thanks to the new digital resources. As the MANN digital communication is still mainly in the Italian language, we can conclude that digitisation helps to keep connections with Italians abroad. It also gives the opportunity, to all people interested, to be informed on the museum’s initiatives and to consult its collections. These findings account for the contribution of digitisation to enhance equal opportunities and inclusion. The Director of the museum, Paolo Giulierini, confirms the role of the museum in keeping relationships with the Italian communities abroad. Other initiatives are organised (such as tours, expositions) but the digitisation strategy as a truly international perspective is just beginning and has to be further developed.

Regarding users’ behaviours, the analysis of Wikipedia mobile consultation trends shows that people consult the MANN’s Wikipedia page when they are planning an onsite visit. This also shows the possibility of using the indicator ‘number of mobile visits to Wikipedia pages in a specific period’, as a proxy of actual visits, when primary data are lacking.
Other findings come from the experimental text analysis of the reviews of the Father and Son video game, developed from the archaeological collections of the museum. The analysis clustered the comments into three main types (comments on the video game; emotions and reflections; heritage discovery and appreciation). Apart from the comments on the quality of the video game, there were other findings that show reactions to this innovative form of communicating the archaeological heritage. It stimulated the gamers’ reflections about what we could summarise as the archetypes of the human history, thanks to the emotions provoked by the story narrated. Secondly, comments refer to the capacity of the game to stimulate a new learning experience (i.e. learning about the past in a different way). Finally, the game stimulated the foreigners’ desire to visit the museum and Naples, and/or the pride in belonging to Naples or Italy.

The results of the analysis are in line with the purposes of the MANN’s strategy of ‘narrating the ancient’, as the MANN’s director pointed out in the interview. The idea is to make the ancient history available to people, thanks to the emotions and empathy. To stimulate critical thinking, the museum aspires to making available ‘tensions and sentimental projections that are deducible even if not demonstrable and that make ancient man close to contemporary man’. In this sense digital tools can help people, starting from those who are less accustomed to a museum environment, to be more engaged and facilitated in the knowledge experience. This can be through entertainment, or with the help of augmented reality or other ICT tools.

Some mechanisms seem to favour the contribution of the different streams of the MANN’s digitisation strategy to the identified SWB results. The main mechanisms refer to:

- the appreciation of the MANN’s heritage;
- the pride of belonging to the same ‘cradle of history’;
- the entertainment and amusement of the new communication strategy (the game);
- the emotions that cultural heritage can arouse, when communicated with special attention to this aspect, most of all.

It is worth noting that these outcomes and mechanisms do not depend only on the digital tools themselves. They also depend on the conservation, care and development of the museum’s heritage, through many other different policies. The MANN’s strategic plan aims at achieving – and probably has already achieved – other types of societal outcomes, not fully accounted for in this case study. One example is the restoration, expansion and communication of the collections, which increased visitor numbers and ticket revenues. Also, the ‘enhanced community engagement’ is expected to result from the intense strategy of cooperation with local actors. Further initiatives to present the museum and its gardens as a resource open to the city and its inhabitants have also contributed to this. The latter cooperation should also benefit the economic chain of the museum, thanks to the various marketing initiatives that have been promoted.

Some preliminary recommendations stem from the analysis.

- The first relates to digital tools, which can contribute to specific societal well-being outcomes, when they are embedded in a broader strategy of the institutions dealing with heritage. However, digitisation policies have to be planned and periodically revised to develop and fine-tune the strategy and tools towards the achievement of the most important goals. Moreover, the development of a clear strategy allows the institutions to better meet the requirements of the EU/national funding, strengthening the possibility and capacity of implementation.
- The second is about digital data. The analysis has shown how digital tools, already largely available among CH institutions, can provide useful data regarding the characteristics and behaviours of cultural heritage users. These data can be used to learn more about the CH digital audience and provide useful insights on how to better analyse the characteristics and behaviour of onsite visitors. As there is a lack of data in this respect, policies and actions can be revised and updated thanks to the information collected.
- Third, the analysis provides suggestions on how to reduce the gap in cultural accessibility. Digitisation makes new communication available and interpretation of languages affordable by people of different levels of education. The case of MANN has shown the potentiality of heritage in stimulating critical thinking, by working with feelings that are based on historical facts and goods, not simply on their ‘existence’. These strategies can be dedicated to both onsite visitors and online visitors, to engage them and improve their experience, and reasonment.
Finally, data has shown the potentiality of digital tools to stimulate the interest and the desire to visit a place, with interesting implications in terms of CH marketing.

The findings of the case studies allow for a more fine-grained representation of the Theory of Change and the areas of SWB impacted by MANN’s strategic plan, with particular reference to the digitisation strategy. The ToC is presented in the next figure.
Figure 3.14 The theory of change of the MANN’s digitisation strategy

Source: Author’s elaboration
3.7 Interviews

Giuseppe Ariano, Director of Marketing and Communication SCABEC spa (in-house society of the Campania Regio for the valorisation of the regional cultural heritage) 14 June 2021

Antonella Carlo, MANN’s social media manager, 14 June 2021

Paolo Giulierini, Director of MANN – Museo Archeologico Nazionale di Napoli, 14 June 2021

Alessandro Manzo, General Manager 3DnA srl (tech society), 9 June 2021

Luigi Percuoco, Manager AR-TOUR (tech society), 9 June 2021
