

FGF Studies in Small Business and Entrepreneurship

Elisa Innerhofer
Harald Pechlaner
Elena Borin *Editors*

Entrepreneurship in Culture and Creative Industries

Perspectives from Companies and
Regions

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Editors

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Contents

Introduction	1
Harald Pechlaner, Elisa Innerhofer, and Elena Borin	
Part I Combining Creative Industries and Business Issues	
Culture-Based Products: Integrating Cultural and Commercial Strategies	11
Chiara Isadora Artico and Michele Tamma	
Entrepreneurial Behavior and Financing Structures in the German Creative Industries	25
Elmar D. Konrad	
Financial Sustainability of Small- and Medium-Sized Enterprises in the Cultural and Creative Sector: The Role of Funding	45
Elena Borin, Fabio Donato, and Christine Sinapi	
Entrepreneurial Storytelling as Narrative Practice in Project and Organizational Development	63
Birgitta Borghoff	
The Paradox Between Individual Professionalization and Dependence on Social Contexts and Professional Scenes	85
Bastian Lange	
Entrepreneurship in the Creative Industries	99
Stefan Schulte-Holthaus	

Part II The Value of Creative Industries for Change and Development

Entrepreneurial Education in Arts Universities: Facilitating the Change to the Entrepreneurial Mindset 157

Kristina Kuznetsova-Bogdanovits, Anna-Maria Ranczakowska-Ljutjuk, and Kaari Kiitsak-Prikk

The New Socio-Cultural Entrepreneurs 171

Gesa Birnkraut

From Edge to Engine 183

Shoshanah B.D. Goldberg-Miller and Rene Kooyman

Cultural Entrepreneurship in the Context of Spillovers Within the Cultural and Creative Industries 197

Lyudmila Petrova

Enhancing the Potential of Cultural Entrepreneurship: Connecting Regional Development and Performance of Cultural Firms in Europe 213

Andrej Srakar and Marilena Vecco

When Culture Meets Economy 229

Harald Pechlaner and Elisa Innerhofer

Part III Creative Industries in the Context of Regional and Destination Development

Cultural Entrepreneurship and Rural Development: Case Study of Pirot, Serbia 245

Hristina Mikić

Case Study: Don't Say Street Art, Just Say Fanzara 265

Rosa Currás and Maria Escrivá

Relevant Locational Factors for Creative Industries Startups 281

Uwe Eisenbeis

Managing a World Heritage Site in Italy as Janus Bifrons: A "Decentralized Centralization" Between Effectiveness and Efficiency 297

Francesco Crisci, Marika Gon, and Lucia Cicero

Creative Entrepreneurship in No Man's Land: Challenges and Prospects for a Metropolitan Area and Smaller Communities. Perspectives from the Never-Ending Transition 311

Milena Stefanovic

Experience-Driven Cultural Entrepreneurship: Business Models and Regional Development in the “World of Frederick II Hohenstaufen”	327
Dorothea Papathanasiou-Zuhrt, Aldo di Russo, and Konstadinos Kutsikos	
Urban Creative and Cultural Entrepreneurs: A Closer Look at Cultural Quarters and the Creative Clustering Process in Nantes (France)	341
Nathalie Schieb-Bienfait, Anne-Laure Saives, and Brigitte Charles-Pauvers, with the collaboration of Sandrine Emin, Hélène Morteau	

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Experience-Driven Cultural Entrepreneurship: Business Models and Regional Development in the “World of Frederick II Hohenstaufen”

Dorothea Papathanasiou-Zuhrt, Aldo di Russo, and Konstadinos Kutsikos

Abstract Due to the financial crisis across Europe, many heritage places (industrial buildings, religious settings, etc.) are facing functional redundancy. Innovative financing, business and governance models are needed to enable the reuse of such cultural assets and the creation of new cultural experiences; this is still a relatively unexplored area. In this chapter, we explore a business model innovation within experience-driven business ecosystems that focus on the adaptive reuse of cultural heritage. Our findings are based on a detailed case study of the World of Frederick II at the Castel Lagopesole in Italy, a cultural investment that has redefined quintessential aspects in the production and distribution of culture in the support of place development. The direct involvement of key stakeholders and residents has led to enhanced civic pride and entrepreneurial orientation and demonstrates how innovative business modeling and new skills applied to cultural communication can generate mindful visitors and contribute to the sustainable reuse of CH assets.

Keywords Castel Lagopesole • Cultural heritage • Cultural entrepreneurship • Cultural communication • Business models • Regional development

1 Introduction

Today, in a world where the European identity is contested by the global economic crisis, refugee flows, and terrorist attacks, it is imperative to rethink the mission of the heritage sector in shaping citizens' attitudes and its capacity to establish ideals for an improved society. Cultural values, which constitute the fourth pillar of sustainable development, offer new opportunities for research, application and creation of new iconic content and build a basis for the design and delivery of cognitive-emotional

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327

experiences at heritage places (Pine and Gilmore 1999; Tussyadiah 2014; Jurowski 2009). Technological achievements and the constant rise of connected consumers via the liberation of geolocations by mobile telephony have produced new markets. The digital revolution has altered the production of various industrial sectors, including that of culture and the creative industries (Amann and Lange 2014). New communication patterns define new market preferences and the constant use of smart devices in daily life impacts common sense through the interpretation of visual codes.

We are presenting a “Narrative Museum” case study, that of *The World of Frederick II* at the Lagopesole Castle in Basilicata, Italy. An interactive museum in the interior of the Castle and a dramatic staging with a special effect film in the Courtyard offer multi-sensory and participatory experiences to the audience. Technology and creativity give the walls of the castle the power to bear testimony to the castle’s historic personage and reveal what has been seen, heard, imagined, suspected, and discovered within its walls. As such, visitors become an integral part of the excitements of the court life and get to know about the historical and political events and personalities that marked the personality of Frederick and his time: the arts and crafts, the struggle against the pope, and even his human side. The Emperor reveals, that, infiltrated by the desire for perfection, a result of his education, he committed his life to a curiosity about the world through art, culture, government, the boundless “*Stupor Mundi*.”

2 Research Methodology

The conditions and means with which a heritage communication pattern for non-captive audiences is produced at heritage places was the main focus of the research. *The World of Frederick II* is a museum narrative and multimedia performance hosted at the Castle of Lagopesole in Basilicata, Italy since 2011. It is funded by the Region of Basilicata through the FESR POR 2007/2013. Built in the XIII century on a pre-existent Norman fortress, it is an impressive testimony to medieval fortification, and was opened to the public after being restored. *The World of Frederick II* gathers audiences at the castle with stories from the world of the Holy Roman Emperor Frederick II of Hohenstaufen (1194–1250). Through carefully designed experience opportunities on a cognitive, emotional, haptic and multi-sensory level (Armstrong and Weiler 2003), visitors become an integral part of the excitements of the life in the court, familiarizing themselves with historical and political events and the personalities important in the Emperor’s life.

The World of Frederick II offers visitors an experience mixed with visual, auditory, haptic, sensomotoric, cognitive and emotional stimuli. Each experience is designed with different educational and behavioral objectives in mind and aims to produce a reflective attitude through the power of artistic surprise, thus enabling the symbiosis of theory and pragmatism in the artwork (Di Russo 2005: 176). The following five research questions were answered: (a) what types of experiences does the museum offer; (b) can these experiences facilitate visitors without prior knowledge to bridge the spatiotemporal gap from the remote past to the present through the heritage narratives offered; (c) does the Museum, as a case study,

demonstrate that new skills can offer innovation support at the regional level; (d) is the inclusion of technology into the heritage experience producing a value-driven interaction, especially for the youth which is innate to the digital world; (e) how is the Narrative Museum affecting the cognitive paradigm and which types of experiences impact the production-consumption process in heritage settings. In an attempt to define the visitor experience typology and obtain input from visitors (114), stakeholders (36) and experts (12) involved in the process conducted qualitative interviews and two onsite study visits in April 2014 (funded by the SEE/B/0016/4.3/X Project SAGITTARIUS) and in July 2016 (funded by the COS/TOUR/699493 Project DIVERTIMENTO). Experts have described their efforts to promote the museum as being part of a democratic, participatory platform for self-directed learning in a non-formal education context through the successful coordination of the different skills required to form an integrative experience. It has been underlined that by applying a trans-disciplinary approach to heritage education and media literacy, the museum has envisaged a transformation of the locus into a participatory value-generating public space. Significant effort has been made to coordinate the different expert skills available onset and to organize heritage contents into a cohesive story told in a language understandable to non-captive audiences. Experts strived to create a hermeneutic and participatory paradigm, where non-captive-audiences think contextually and act autonomously via a self-directed learning modus. It has been emphasized that ICT alone cannot ensure the heritage experience; however, the correlation between a technologically driven intensity of experience and the conditions regulating the cognitive accessibility of information offered to the public can and shall support the quality of the experience.

3 Typology of Heritage Experiences

Creating emotional impact and regulating behavior to embrace values of heritage, including the protection and conservation of goals, is essential in ensuring more sensitized citizens. To focus on a concise story and avoid the creation of an audience suffering mental overload, the *Narrative Museum* is organizing its contents into stories. Each story is deliberate and includes a main message. Instead of a chronological array of series and facts, the *Narrative Museum* provides a clear focus for *connections* with the faces, places, and events in the life and world of Frederick II Hohenstaufen, demonstrating the cohesive development of relevant ideas within the experiences in which one can take part in the halls. The stories relate to places, things, and ideas that prevailed in Frederick's life or moments of intellectual and emotional revelations, perceptions, insights, or discoveries related to the understanding of Frederick's era and his achievements in politics, law, science, and the arts. The audiovisual heritage narratives link tangible objects with their hidden meanings, giving significance to the items presented. As such, the two halves are united in a meaningful way, ensuring sound learning outcomes (Berninger and Corina 1998; Ashby and Shawn 2001) (Table 1).

Table 1 The Narrative Museum “The World of Frederick II” in Lagopesoley, Italy. Design of the visitor experience typology

Castel Lagopesole Narrative Museum “The World of Frederick II” Visitor experience typology							
Exterior space							
	Defensive structure	Multivision in courtyard	Well	Chapel	Right wing	Left wing	
Visitor experience		Audiovisual experience			Conference facilities; surprise Frederick’s staircase on the wall	Visitor facilities area Ticketing office	
Learning outcomes		Frederick’s legacy to the world; life events; struggle with papacy Science (Castel del Monte) Military architecture					
Interior space							
Ground floor	Permanent archeological exhibition	Souvenir shop	Facilities	Kitchen	Chapel	Rest rooms	Secret staircase
Visitor experience	Collection of garbage from the Castle	Shopping opportunity	Translators Guided visits, e-guides	Food and beverage	Piety, devoutness	Visitor services	Surprise
Learning outcomes	Acquaintance with art objects (bird, rosette, figurines, etc.)						

Upper floor	Entrance with Guard	Hall of the Sphere	Bar of Time with Geomap	Crown Hall	Court Hall	Hall of Vestiges	Hall of Exhibitions History Book
Visitor experience	Surprise, welcome, embodiment	Manipulation of time Sensomotoric bodily experiences Support of cognitive autonomy		Haptic experiences, seven story plots about life in the castle	Universal values, emotions, family values, love, passion	Haptic experiences	Cognitive-emotional
Learning outcomes	The Emperor and his Arab body guards; The Emperor's mistrust of the Pope's spies	What: The Sphere shows visitors <i>what happened</i> , while visitors can manipulate time and travel back and forth between the past and the present. It focuses on events in the Emperor's life. Where: The Geographical Map provides for orientation in the historic space, pointing to exactly <i>where things happened</i> When: Using the <i>Bar of Time</i> , visitors get to know <i>about facts and stories</i> related to the life of Frederick II.	Life in the castle; The professions; The market; The life of women; The soldiers; The tavern; Medicine in the time of Frederick	Autobiography of: Frederick; Bianca Lancia, King Manfred; Important historical events in the reign of Frederick II Hohenstaufen; Clothes of the nobility and the court; items and objects of the centuries; Important artworks	Frederick's physical appearance (different views); Frederick's treatise on hunting with hawks; ladies wear; Armories; Dresses of different professions	Power of logic; Dialogue as an educational tool; value of peace; value of knowledge and science; women's rights	



Fig. 1 Castel Lagopesole; Ali Ahmet welcomes the audience. Courtesy of the EU funded Project 2011–2014/SEE/B/0016/4.3/X SAGITTARIUS “Launching (g)local level heritage entrepreneurship: strategies and tools to unite forces, safeguard the place, mobilize cultural values, deliver the experience”

3.1 *The First Amazement*

The adventure begins with visitors climbing the staircase towards the promised experience. *Ali Ahmet*, the Emperor’s personal lifeguard, greets the audience in full armory: “*If you meet the Emperor, don’t be loud, be quiet. His head is full of worries,*” he reveals to the astonished visitors (Fig. 1).

3.2 *The Experience of Time*

A narration related to Frederick’s time starts in the *Hall of the Sphere* with an animation of a sphere hanging from the ceiling over the staircase. To keep the visitors’ attention and support the auditory part of the historic narration, figures and icons from codes and miniatures appear, disappear, and reappear as the *Sphere* moves. The experience is complemented by the *Geographical Map*, a map four meters wide and six meters high with an iron bar in front, which engages visitors in a bodily experience. The map is antiqued, but also allows the current borders to pass knowledge about where past events occurred. Thereby, young audiences from different countries easily recognize their places of origin. The iron bar in front of the map is a timeline bar with a bulb. It explains the 12 most significant events in the life of Frederick II. To support the sensomotoric experience, a certain amount of strength is required to move the bulb to a specific date (Crouch and Desforges 2003: 6). When the bulb stops at a selected date, a



Fig. 2 Castel Lagopesole, Narrative Museum: Hall of the Sphere, Bar of Time and interacting Geomap. Courtesy of the EU funded Project 2016–2017/COS/TOUR/699493/DIVERTIMENTO “Diversifying tourism offers in peripheral destinations with heritage-based products and services, stakeholder-skills alliances to internationalize locally operating micro-enterprises”

narration related to the place and the event is projected on the *Geographical Map*, encouraging the audience to focus on the event. By moving the lighting bulb of the timeline bar back and forth, visitors can follow the achievements and exploits of the Emperor. By moving the cursor to a date, a visual narration related to a place and an event begins. In this way, three types of experience opportunities are created in the *Hall of the Sphere*: (a) *what*: The Sphere shows visitors *what happened* in the Emperor’s life; (b) *where*: the Geographical Map assists visitors in orienting the historic space, pointing exactly to *where* things happened; and (c) *when*: the timeline bar assists visitors in understanding *when events* took place in the life of Frederick II (Fig. 2).

3.3 The Immersive Experience

In the *Hall of the Court*, an immersive experience takes place that combines theater and refined technology: a 360-degree projection mapping with three main characters is realized in 57 min. The three protagonists are the Emperor, his last wife, Bianca Lancia, and his favorite son, King Manfred. Visitors find themselves in the epicenter of the action, spatially surrounded by visual narrations projected on three walls: (a) *King Manfred* presents himself as the son of an omnipotent father, whom he deeply admires for his goals and achievements; (b) *Bianca Lancia*, mother of King Manfred, shares moments of her life with Frederick and her continued hope of getting married, that she only achieved on her deathbed, with the audience; (c) the *Emperor* opens the doors of his own *Stupor Mundi*, revealing the struggles against the papacy and nobility in efforts to promote the sciences and social welfare. Excommunicated for his ideas on several occasions, he tells the audience that he was not pursuing power, but perfection, and that he studied science and the arts because “*a man is more perfect when he surrounds himself with masters.*”

3.4 The Haptic Experience

Moving around the 15 m wide and 4 m high imposing crown, a sensual and haptic bodily experience takes place. This monumental, octagonal structure is placed in the middle of the *Crown Hall*, decorated with seven gems. Behind each gem are seven audiovisual-stories, with references to the medieval life in the castle. Moving the gems adorning the crown openings, one discovers that the whole court has come to life. To facilitate the needs of children and visitors with disabilities, the gems are placed in the crown structure at various height positions, building a symmetrical curve from the lowest to the highest point. The floor is covered with a manuscript from the era of Frederick II of Hohenstaufen.

In the *Crown Hall*, visitors can also obtain first-hand information about the design and production of the museum using the available touchscreen kiosk, where experts share their personal experiences acquired during the production phase with the audience (Fig. 3).

In the *Hall of the Vestiges*, visitors are invited to familiarize themselves with everyday objects from the Frederic II era. The most prominent object is a copy of the illuminated parchment code *De arte venandi cum avibus*, kept in the Biblioteca Palatina of the Vatican Library. It contains Frederick's treatise, which was written in 1240 for his son Manfred. The copy becomes new artwork, with visitors queuing to *touch the untouchable* (Di Russo 2003). Four interactive consoles in the corners of the hall feature various social classes and professions, including the equerry, the knight and



Fig. 3 Castel Lagopesole, Narrative Museum: Hall of the Crown with interacting visitors. Courtesy of the EU funded Project 2016–2017/COS/TOUR/699493/DIVERTIMENTO “Diversifying tourism offers in peripheral destinations with heritage-based products and services, stakeholder-skills alliances to internationalize locally operating micro-enterprises”



Fig. 4 Castel Lagopesole; visitors interacting with exhibits in the Hall of Vestiges. Courtesy of the EU funded Project 2016–2017/COS/TOUR/699493/DIVERTIMENTO “Diversifying tourism offers in peripheral destinations with heritage-based products and services, stakeholder-skills alliances to internationalize locally operating micro-enterprises”

the apothecary, and the ladies, among others. By moving the lever on the console, time can be manipulated and the representations automatically change their style, clothing, and appearance to that of another century (Fig. 4).

3.5 The Visual Experience

A highly sophisticated installation in the *Hall of Temporary Exhibitions* is the *History Book*, a 3 m wide book, mounted on the wall. A multivision screen projected on the wall revives a conversation between *Pier delle Vigne*, political adviser of the Emperor, and *Jacopo da Lentini*, notary and poet, concerning the *Constitution of Melfi*, a major act of European history. The clear-cut dialogues are written in such a way that the cognitive effort required to process and understand information is kept within working memory limitations, even though the topics deal with abstract concepts and touch upon historic reality. The multi-vision format utilizes a synthesis of visual elements from historical archives, artworks, and collections in order to explain the traits visitors need to be able to understand in order to comprehend the story (historical dress, utensils, signals, items, etc.), thus emotionally embedding the audience and allowing for personal experience (Fig. 5).

The visual experience concludes at night in a large rectangular courtyard with a dramatic staging of a special effect film, entitled “*Lagopesole, 1236*,” on a multi-vision screen projected on the 80 m wide and 20 m tall walls of the court.



Fig. 5 Castel Lagopesole, Narrative Museum: visitors' undivided attention is given to the History Book. Courtesy of the EU funded Project 2011–2014/SEE/B/0016/4.3/X SAGITTARIUS “Launching (g)local level heritage entrepreneurship: strategies and tools to unite forces, safeguard the place, mobilize cultural values, deliver the experience”

Technology and creativity allow the walls of the castle to testify to what has happened and what has been seen, heard, imagined, suspected and discovered within their confines. The walls mutate, metamorphose, break up and reshuffle, becoming at the same time the background for the historical figures. The walls convert to magical screens that mix elements, architecture, graphics, history, monologue and surprising special effects. Through complex audiovisual technology, the multi-vision screen integrates different types of documents (photos, texts, manuscripts, objects, actors etc.) into meaningful subdivisions (chapters), offering a cultural communication experience rich with media (Di Russo 2005: 176). Multi-vision screens can synthesize and summarize various events and materials into an integrative narrative through the use of comparisons, juxtapositions, and contrasts, while continuously making use of contemporary elements. Multi-visions are very large screens with resolutions not able to be achieved by any other media. This allows for the best animation and display of archives, documents of any kind, and all other types of cultural objects (Di Russo 2005: 3–5). Story plot and the multi-visual narration respect working memory limitations and category learning ensures the attention of the audience for 36 min (Kravtchenko and Demberg 2015: 1207; Baddeley et al. 2014: 41–67) (Figs. 6 and 7).

4 Community Involvement and “Heripreneurship”

Arousing emotion through art and culture means being able to provide a narrative that attracts and retains the attention of the audience spreading the message at an international level. Each and every work returns cultural value to each small local museum through precious elements belonging to the cognitive puzzle. It is these peripheral locations that have (and give) the highest contribution to cultural development in the area. *The World of Frederick II* is the first attempt to combine community involvement, regional governance, and academic research in order to



Fig. 6 Castel Lagopesole, the multivision in the courtyard. Courtesy of the EU funded Project 2016–2017/COS/TOUR/699493/DIVERTIMENTO “Diversifying tourism offers in peripheral destinations with heritage-based products and services, stakeholder-skills alliances to internationalize locally operating micro-enterprises”



Fig. 7 Castel Lagopesole; the multivision in the courtyard with an audience. Courtesy of the EU funded Project 2016–2017/COS/TOUR/699493/DIVERTIMENTO “Diversifying tourism offers in peripheral destinations with heritage-based products and services, stakeholder-skills alliances to internationalize locally operating micro-enterprises”

(a) educate the local population about its values and its heritage by reconstructing the place’s identity, using specific interpretive products and services, (b) manage leisure time for non-captive audiences in recreational settings, and (c) create a non-exchangeable tourism image for the region of Basilicata.

The World of Frederick II has included the local population through a bottom-up procedure during both the planning and the implementation process and has thus facilitated the benefits experienced at the local level (Hawke 2010: 42; Mifsud-Bonicci 2009; Vasile et al. 2015). The film characters in the audiovisuals behind each gem in the *Crown Hall* are local community members and native Lucans, the *direct heirs* of those ancestors who helped the Emperor realize his vision through their labor and blood spilt in the battlefields. *The World of Frederick II*, launched in 2011, was selected as a best practice example by the SEE/B/0016/4.3/X SAGITTARIUS in 2014 and by the MIS ETC 2617 Black Sea Project ALECTOR in 2016. The Castle of Lagopesole, unexploited before the launch of *The World of Frederick II*, received 30,000 visitors in 2016 and became the main attraction for the

Chapter “Italy” in the iBook Collection EUROTHENTICA, funded by the COS/TOUR/699493 Project DIVERTIMENTO in 2017.

Lying outside the major fame attraction map of Italy, the Castle of Lagopesole lies. Prior to the opening of the Narrative Museum in 2011 it had an average visitation of 500 persons annually. The World of Frederick II has created a new cultural heritage business model that sparks new thinking and practices at the local level. The newly born cultural operation has changed the local business model, transforming the enthusiastic buyers to resellers and giving birth to substantial community benefits. It assists local actors in increasing foresight, innovation, and agility in the development and adaption of new services in a constantly changing globalized market with many skillful entrepreneurs, who may in turn encourage investment and action across markets and communities. In addition to the initial four bed and breakfasts, three restaurants have been launched and two others refurbished, adding to the existing infrastructure of 12 businesses with an approximate permanent resident population of 700 people. All new businesses relate their names to *The World of Frederick II*, such as the in a transregional cultural heritage trail *Dimora di Federico*, the *Cavalieri di Bianca Lancia*, the *Porta Castello* in the accommodation sector, and the *Il Medioevo*, *La Taverna al Castello* in the catering sector, among others.

The World of Frederick II has also given birth to the Heritage Trail *Stupor Mundi*, operated in the Region of Basilicata Region, which involves ten heritage places. The Heritage Trail, funded by the SEE/B/0016/4.3/X Project SAGITTARIUS, is inspired by the *World of Frederick II*. It is a long-haul trail extending through the entire region of Basilicata, connecting the C.I.P. leader-funded *Volo del' Angelo* and the *Raptors' Park of Grancia*. *The World of Frederick II* has inspired a new service funded by the COSME Programme in 2017, connecting ten heritage places in a transregional cultural heritage trail in Campania, Apulia and Basilicata, already marketed at the global tourism fair ITB in Berlin Germany in 2017.

5 Conclusion

Culture is not a merchandise and visitors at heritage places are not traffic to be controlled; the money used for culture is public and the social function is a determining factor in defining a community, keeping it together around shared values. Culture is not a medium that spreads out an evenly concentrated number of visitors. Culture gives a narrative of symbolic and educational value to single works rather than to their containers, placing an accent on symbolic cultural sites rather than on successful brands, and shifting the focus from the museum to the individual work. Therefore, the fact that some works that have been relegated to museums ignored by the public have not entered the educational circuit is exceedingly important. Culture is the measurement of a society and conditions its *modus operandi*; it can transform an area into communities and single individuals into a population. This very reason is establishing a difference in the consumption of

serially made and exchangeable on the basis of the price products and the consumption of culture: keeping the “sarcophagus of Rapolla” or “the Riace bronzes” hidden from the general public is not like ignoring a simple commodity, it is rather a social responsibility and liability. In an ideal world, a graph of this phenomenon would be a straight line on a slope, with a negative angular coefficient, including more or less important and visited museums, but without forgotten or hidden works. This should be our aim. We can say right away that this is not a matter of marketing; it is more a question of rethinking the offer and the organization of this sector from the ground up, beginning research and experimentation, because no one has the recipe in his or her pocket. What we need is to learn to talk about works of art and about history and tradition, from the museum to the individual work, from the general container to specific content, from noise to narration.

This paper examined the knowledge pattern established for non-captive audiences and how cultural values become drivers for endogenous development. The *World of Frederic II* is a cultural investment that has redefined quintessential aspects in the production and distribution of culture as key to place development. The direct involvement of key stakeholders and residents has led to enhanced civic pride and entrepreneurial orientation and has demonstrated how new skills applied to cultural communication generate mindful visitors and contribute to sustainable place making. By employing domain-specific expertise in the production and delivery phase, the museum marks the end of the tourist gaze, enabling long-lasting cognitive, emotional, and multi-sensory experiences for different audiences.

Visitors at heritage sites are not a public of mini art historians or bonsai archaeologists. This is exactly why each and every heritage destination can and should become a place for emotional expression and learning experiences, helping traditional values to become part of a people's identity, thereby reinforcing, making solid, and firmly anchoring the identity in the bay of knowledge. Today, more than ever, where traditional cultural institutions are experiencing a slump never seen before and where the language of advertising has become such a part of the rationale that has deleted the hypothetical, deductive approach to dialectics in the west, cultural destinations—especially in peripheral locations—are central to an area's development, acting as a kind of *frontier*. What is needed is a new way to draw in an increasingly general public, which cannot be acquired without a strategy in line with the territory and the necessary expertise. Decisions behind a territory's cultural growth are political rather than technical. Europe needs a ground-up review of the relationship between culture and society that ensures competent structures able to work in an international setting (Bruell 2013). The small peripheral museum, with its artistic personality and its role within the local identity, has much to offer in terms of culture and tradition in the area, lending tangible and intangible benefits to the growth of society. In this way, peripheral areas can become point of attractions in an area more easily and places to experience and look upon every day, rather than just being worthy of one visit; they can become genuine cultural institutions with their own cultural policies.

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