I Wish You Were Here. Designing a Geostorytelling Ecosystem for Enhancing the Small Heritages' Experience

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Abstract. Slow tourism is a different, more conscious, and sustainable way of travelling, often targeting places secondary to cities of art and mainstream locations but rich in lesser-known social, intangible, and cultural heritage. While digital technologies have provided tools to make cultural places, institutions and GLAMs accessible, top-down and informative communication no longer seem sufficient to intercept both the more sophisticated public and the new generations whose information consumption is increasingly mediated by smartphones and the experience shared with peers through social networks. The paper proposes and discusses an exploration and a design prototype of a mobile geostorytelling ecosystem related to the "Prosecco hills" – Valdobbiadene e Conegliano in Treviso province, in northern Italy, recently designated a UNESCO heritage site – based on a bi-directional communication platform whose aim is, on the one hand, to allow minor realities – the "small heritages" – to be present efficiently and effectively on online and in-situ thanks to shared communication tools, on the other hand, to allow people to create georeferenced points of interest for other users through mechanisms of storytelling and emotional connection with the territory and the visitors.

Keywords: Cultural and intangible heritage · Geo-storytelling · Experience and interfaces design · Emotional design · Small heritages

1 Slow Tourism, *Small* Heritages, and Emotional Design

In recent decades we have witnessed the profound transformation of the tourism industry and its impact on urban and territorial transformations in the broadest sense. A phenomenon that emerged in western cultures mainly as a result of the economic boom and prosperity after World War II, mass tourism has also become a significant and strategic component of local economies [1]. Especially in Italy, the phenomenon has generated entire economic chains and completely transformed cities of art [2], coastal areas [3, 4], or mountain territories [5]. The evolution, however, increasingly seems to be showing the structural limits of a now uncontrolled growth that, in fact, is turning it into *over*-tourism [6] in a dynamic of consumption, gentrification with partial cancellation or deterioration of cultures, habitats and communities that are being 'transfigured' to accommodate and

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adapt. Moreover, this evolution seems to be always in the balance between the needs for mutation of cities and territories – dictated by the needs of inhabitants in social, economic, and political terms – and the needs for preservation and conservation of historical, cultural, and intangible heritage. We can in fact see how art cities become simulacra of themselves in a sort of Las Vegas-like transformation [7]. The tourists' experience is no longer a discovery and a contamination with the local culture, but rather a superficial contact with the *other*, the *different*, the *picturesque*, the *famous*. Places and traditions merge and flatten into a tour guided knowledge well represented by the iconography of kitsch souvenirs and photographs, where "to be there" is the most important than the human and cultural enrichment. Paraphrasing Augé [8] we could say that the cultural heritage becomes – paradoxically – the *non-lieux* of culture by definition. Or a postmodern nightmare [9] where we became witness of the *disneylandisée* phenomenon occurring to city such as Paris, Mont Saint-Michel, Venice, Rome, Florence – just to mention a few – where the real city, with its inhabitants, its history, social and symbolic becomes a mere scenic backdrop irrelevant to the tourist's visit. If not even a place of predation in which the mutual exchange is replaced by abuse or lack of respect for culture, resources, and local living conditions. As mentioned in a previous study conducted back in 2014 on the city of Milan about sustainable tourism: "This kind of globalization brings tourists to experience a place regardless of its specific genius loci, but rather in a sort of mash-up that unifies and blends multiple main-stream cultures in a sort of massive international style. Everything is similar and the differences are hardly mentioned in a sort of vernacular *taste*, and nothing is sufficiently different, strange, abnormal to involve and maybe even offend the sensibilities of those who looks thinking of seeing. Remaining on the surface that emphasizes what's equal rather than the other risk to misunderstand the concept of trip itself and its aim: find the strange to acquire consciousness and enrich knowledge by differences" [10].

In these imbalances exacerbated also by the phenomena of sharing and gig-economy – for instance AirB&B [11] – and by the difficulty of managing and regulating them at a political and collective level in a sort of 'cultural lag' [12], digital technologies and large market players have a crucial role. The cultural lag, in fact, implies that it is technology that dictates the agenda for changes [13], both in terms of timing and objectives, as has happened in many sectors, from the music industry to commerce, from transport to urban transformation. In this *mature* Anthropocene – the contemporary epoch where even the natural, biological etc. characteristics of the planet are strongly conditioned by the effects of human action, represents, according to Green, a *spatial turn*, a sort of leap of discontinuity that also implies new interpretative tools and parameters [14]. Crystallised in an unreal and "postcard" image, the *actual* city does not find its own space of representation, unknown to tourists, alien to those who live there. So hyper-realistic as to become *hyper-lieux* [15].

However, these phenomena have already been partially addressed starting from very specific domains – e.g., local food patrimony, viticulture – with its associated heritage of culture and traditions. Back in the 1980s, in Bra (Cuneo), a small city in the northwest of Italy – and Langhe region the "slow food" movement originated [16], both as a form of protection and promotion, in political and industrial terms, of local agricultural and wine production, and, more generally, as a reaction to the phenomena of mondialisation

symbolic represented by McDonald and the *fast* food, alien to the typical Italian nutrition culture. This approach was quickly transferred and reproduced in other areas, moving from the material dimension alone to that of the territory and cities and even to tourism, which is 'nourished' by these cultures and places or a consumption factor [17].

The *slow city* movement – which originated ten years later in 1999 Italy and especially in the Umbria-Tuscany area – also explicitly forwarded the concept of size. The resident population, in order to join the network, must be less than 50,000 inhabitants. Its philosophy also implies adherence to the six fundamental pillars: 1) environment policies, 2) infrastructural policies, 3) technologies and facilities for urban quality, 4) safeguarding autochthonous productions, 5) Hospitality and 6) Awareness. The last two explicitly address the relationship between inhabitants and tourists. *Hospitality* is explicitly aimed to "supporting conviviality through local cultural events and the establishment of convivia, increase local gastronomic traditions", and *Awareness* underlines the need to involve "bot locals and visitors" in education programmes. The Slow Movement becomes an approach to the contemporary epochal transformations we are facing, which seeks to offer a *possible*, *desirable* and alternative vision to globalisation and its impact especially at the community level. The vision is holistic and inclusive of phenomena at different scales, which nevertheless place the *micro* – the local – at the centre. "The same principles and philosophy can be easily applied to tourism. Central to the meaning of *Slow Tourism* is the shift in focus from a achieving a quantity and volume of experience, while on holidays towards the quality of (generally fewer) experiences. It Is a form of tourism that respects local cultures, history and environment and values social responsibility while celebrating diversity and connecting people (tourists whit other tourists and whit host communities)" according to Heitmann, Robinson and Povey [18]. The concept of *slowness* becomes transversal and encompasses many aspects of experience, including from the point of view of design and the way in which these phenomena are addressed, understood, and communicated [19].

In this critical context that brings into question many of the founding aspects of tourism dynamics and the related industry, the concept of cultural and immaterial assets is also being transformed in line with new sensitivities according to the UNESCO definition of intangible heritage that involves people, space and their intertwingled relationships, according to which ICH is *community-based*: "intangible cultural heritage can only be heritage when it is recognized as such by the communities, groups or individuals that create, maintain and transmit it – without their recognition, nobody else can decide for them that a given expression or practice is their heritage" [20]. Local communities thus become the driver of the process, on the one hand of cultural production, but above all its interpretation and evolution. If in the Slow movement concept, it is the small towns – the boroughs according to the approach that is emerging as a reaction to the COVID emergency and the urban and climate crisis – that are the nodes of the network, in the cultural sphere the scale changes. From the major art cities, the focus shifts to the peripheral and smaller realities the *small* heritages [21]. Of course, it is not just a matter of scale or size. Rather, the issue of the need for a paradigm shift lies in the re-evaluation of artistic and historical aspects that have been neglected in favour of an authorial and *exceptional* conception of the culture construction. At the same time, this implies reconsidering two ethical and antithetic aspects. Firstly, what impact tourism could have on these smaller

towns and villages, given what has already happened in the big cities, to avoid the same devastating gentrification and social *dispossession.* Secondly, how to help these peripheral localities to be attractive with the resources available, by networking or creating shared tools for collective service instead of continuing to replicate communication and promotion platforms unsustainable in terms of resources and maintenance. Digital technologies can play a fundamental role in this regard, if properly conceived, designed, and adopted within a strategic vision of development and conservation of these territories, their communities, and their specificities. The relationship between the internet and the world's leading museums is as "old as the web" – Louvre and Uffizi were *online* since the very beginning back in the 1990s for example – and has evolved over the years, opening up spaces for the experimentation of languages and offers increasingly oriented towards involving visitors as co-authors/actors in participative and performative experiences of access to knowledge. Besides, mobile devices have further expanded these possibilities by borrowing dynamics of engagement and communication from other areas of interaction: gamification, ubiquity, narrative approaches, blended and cross-reality, social sharing and user-generated content are some of the modalities that can be adopted by small heritages to create touchpoints and connections with new potential visitors and tourists.

The idea is therefore to design a "technologically-mediated" environment – a sort of enhanced layer – that enables people to access and explore the space both actual as well as digital as Andy Budd states: "environments in which experiences happen" [22] or as mentioned by Mark Wiser – initiator together with John Seely Brown of the liminal movement *Calm Technology* back in the 1990s – referring to ubiquitous technologies "where virtual reality puts people inside a computer generated world UC forces the computer to live out here in the world with people" as in the case of a mobile device and a georeferenced information [23]. However, user involvement can be approached on several levels. First of all, a mobile application that can be used in the explored territory offers deferred and contextualised information at the same time creating an articulated communication framework. But involvement can take place at a deeper level, as in the case of interacting, albeit through mediation, with other people who have visited a place before and who can offer us a glimpse, a fragment of the experience, of the interest, of the emotion that it has aroused in them. It is not just a matter of designing experiences that act or use the visceral language of emotion, but rather creating a frame, or perhaps a container, that allows these emotions to settle and be shared. A sort of word of mouth – emotionally connected with the place and then shared among visitors – that involves people directly in a virtuous handover of discovery and testimony. In fact, the engagement mechanism becomes crucial compared to the functionality offered by other platforms. People who embrace the slow philosophy are unlikely to follow mainstream routes or top-down generated by mass tourism and "consumerist" strategies. Personal experience and its sharing are elements that generate curiosity, trust and at the basis of exploratory mechanisms that intercept unexpected places or deeper keys to interpretation. The spontaneous generation of content, personal access and exploration, the circularity of the discovery and sharing process are factors that bring people closer to small heritage by placing them at the centre of a different relationship with visitors.

2 *Pssst! Not on Everybody's Lips:* A Case Study

The proposed study is based on an analysis of the communication methods employed by cultural institutions, their relationship with digital technologies and visitors. Particular attention is paid to what will be defined in this project as "small heritages", that is, private and municipal museums, small cultural and artistic sites, monuments and historical buildings and their difficulties in keeping pace with technological innovation.

The aim of the project is to provide an accurate analysis of the context in which small heritages operate and the needs of the users who visit them. In this way, the paper proposes new narrative keys and digital transmedia tools that connect cultural institutions with their visitors. The formers were investigated by checking their presence on certain digital platforms, while the latter were investigated through reports on tourism in the area in which the case study was conducted. Thanks to this research work, it was possible to analyse the limits and dynamics of small realities located in non-iconic areas and with limited resources.

2.1 The Alta Marca Trevigiana, the Prosecco Hills

In order to make the project's concept more understandable and concrete, it was decided to set it in a context located in a well-defined area. This made it possible to base the research on real data and to better grasp the realities in which these small heritages usually are immersed. An area in the Veneto region, the Alta Marca Trevigiana, also known as "Hills of Prosecco Conegliano-Valdobbiadene", was chosen as it proved to have optimal characteristics for the purposes of the project. The opportunity lies primarily in the many small cultural heritages, deriving from the area's rich history. Furthermore, it is only in recent years that the characteristic aspects of tourism in the area have begun to emerge. On the institutional websites, the wine and food aspect is now the protagonist, followed by experiential excursion proposals, as can be seen on visitproseccohills.it, one of the first to appear on search engines. The willingness to promote what is defined as 'slow tourism' [24] with activities such as walks, and bike rides may prove to be fertile ground for encouraging exploration. But building up a food and wine narrative, risks swallowing up the attention that could be paid to cultural heritage. It was also preferable for the project to be contextualised in a place that was not subject to mass tourism. The ideal audience is indeed curious people, looking for unusual experiences, exploration, and contemplation.

- One of the aims of the project is to provide a digital space for small heritages, giving them greater visibility and improving interaction with the visitor. From the point of view of digitalisation, there is a constellation of websites managed by municipal and regional authorities, or even by pro loco or groups of enthusiasts, which try to tell the peculiar story of the area. But the problems of these portals are manifold, and their main criticalities are reported below:
- Lack of information architecture: information is divided into categories and sub-categories that lack a logical and functional criterion, preventing easy navigation of the site.

- Obsolescence of information and long-winded texts: the text setup does not take into account the needs of today's users, whose attention threshold is usually very low, as is their willingness to listen.
- Paraphrasing of visual information works of art and architecture are described by means of long texts, which lack a direct link to the image, and force the reader to continually search for the part of the image to which they refer.
- Description of the location of places of interest: here again, the text replaces information that could be conveyed more effectively. The use of the GPS position would in fact also solve problems related to places that are difficult to identify by their address.
- Uninviting graphics, poor image quality
- No mobile version, non-responsive website
- Institutions in the area are not unaware of the potential of digitalisation, but rather focus their attention on the many wineries in the area: annual reports include survey data on the digital marketing activities of individual wineries.[2]
- The management of these websites is entrusted to very different bodies, which are in charge of reporting the information of well delimited areas. This prevents the creation of synergies between heritages dealing with similar topics. In this regard, in the report of the Alta Marca Trevigiana one of the area's weaknesses is the "current insufficient capacity to propose an integrated and aggregated tourist offer". *[xx]*
- Small heritages have more space in local periodicals, such as "Visit Conegliano Valdobbiadene". Sometimes there are even whole articles about them, but the main problem with this type of communication lies in its ephemeral nature. These magazines are distributed periodically within the accommodation facilities or tourist offices and the visitor only has access to the information contained in the issue published at that time. There is therefore a lack of information aggregation by thematic criteria and free from time limits.

A similar problem is faced when dealing with social networks. In the area there is only one Instagram page where there is clearly an investment in terms of social media management: @collinepatrimoniounesco. This page is committed to creating content that tells also about the cultural-historical aspect and traditions of the area. The quality of the content is excellent, but unfortunately the problem of time is persistent: the videos and photographs are lost in the feed over time, and it is even worse when they are uploaded on the platform as stories.

Although these heritages have major gaps in digital communication, this does not mean that they are completely lacking in communication tools. The most common approach is to set up information panels on site. However, these too have problems which a digital approach would solve:

- the panels often have long texts, and the user rarely finishes reading the whole content;
- if these panels are located outdoors, exposed to the weather, they risk deteriorating quickly, especially if not enough time was invested in the design phase to find materials and inks suitable for outdoor use;

- this type of communication always requires a more or less substantial financial investment and therefore local institutions have to assess whether the heritage is worth the investment. Therefore, sometimes the user reaches a place where there is clearly something that could be explored, but finds no information about it;

In addition to the economic investment, the acquisition of these communication systems often requires long bureaucratic procedures, which further raises the barriers of access to the production of information panels. A clear representation of the dynamics characterising the communication system of small heritages is provided in Fig. 1.

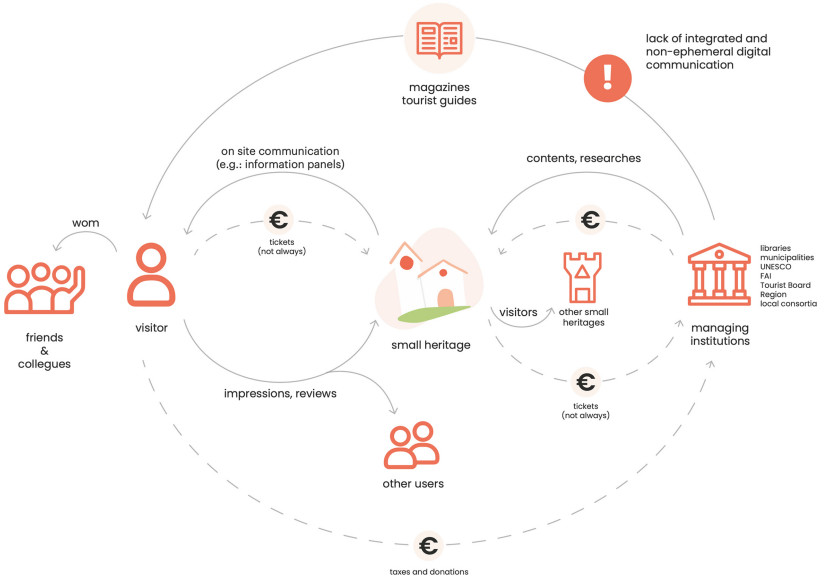


Fig. 1. Representation of the dynamics characterising the communication system of small heritages.

In order to have a clearer representation of the types of users who might use the service some proto-personas were developed. In particular, they are based on the Annual Economic Reports of the Conegliano Valdobbiadene Prosecco DOCG District for the years 2018, 2019 and 2020 together with a Context Analysis elaborated by the Local Development Programme of the G.A.L. of 'Alta Marca Trevigiana published in 2015. Although this source is less recent than the others, it provides a different perspective on the territorial context. It is therefore possible to compare it with more recent sources and to develop hypotheses on future trends. The reports were fundamental in understanding the reasons for travelling, the duration and location of the stay (Figs. 2 and 3).

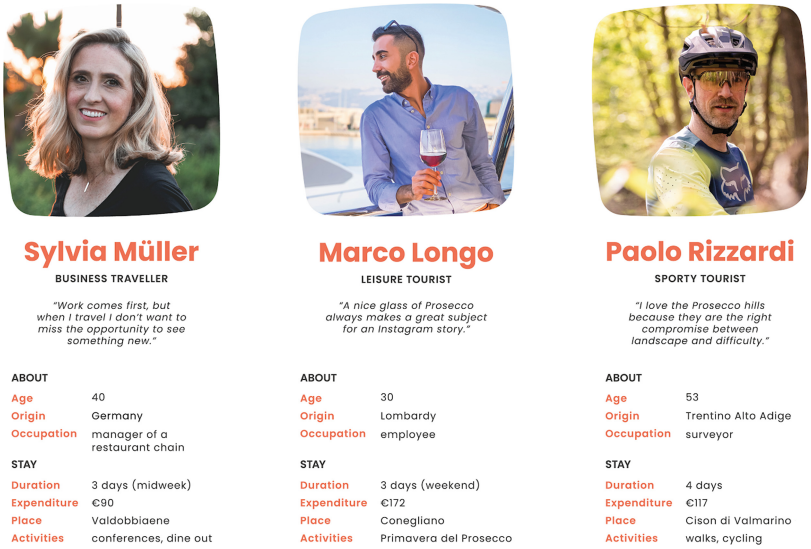


Fig. 2. Proto-personas displaying reasons for travelling, age, average expenditure, duration and location of the stay.

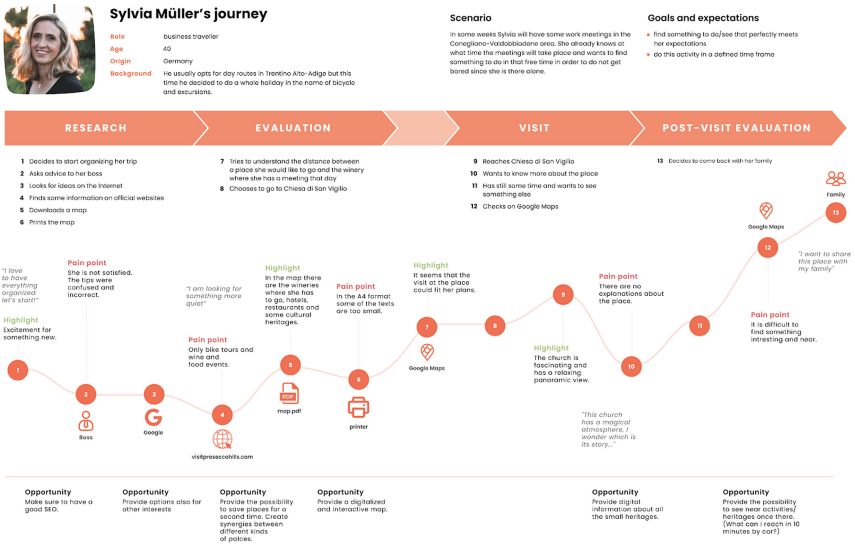


Fig. 3. User journey referring to a business traveler's experience, highlighting touchpoints, scenario and possible problems during the exploration of the area.

2.2 Site-Specific Geostorytelling

One of the main focuses of the research was the geo-referencing of the content. This mode of conveying information is extremely effective when dealing with experiences linked

to a territory. We cannot imagine a trail guide without a map. Although this approach is widely used in printed media, in the digital world the potential of georeferencing is still largely unexplored. Applications using this type of content visualisation tend to limit the design to mere functionality. Instead, it is much more common to find printed maps with a narrative connotation, as in the example of "La Rimini di Fellini", which focuses on locations of the city of Rimini where the films of the famous Italian director were shot. What is often missing in the digital world is therefore what is called 'geostorytelling', which consists of drawing the users into a narrative world that can emotionally involve them and which "is based on the use of mobile devices and on forms of digital anchoring to the territory, such as GPS or other forms of geolocation." [25]. As in the previous example, one of the most common approaches consists in the development of a thematic route. In this way, it is easy to draw the attention of very specific publics, which are interested in the topic. Moreover, this kind of storytelling is strictly related to the territory and gives the possibility to enhance its peculiarities. In the case of the area of Conegliano Valdobbiadene four main routes were defined, starting from the identification and clusterization by topic of the many points of interest in the hills. The first one is dedicated to the many artistic works of the 16th century scattered in the area, including artists such as Tiziano and Cima da Conegliano. Another itinerary is dedicated to the places where the detective film "Finché c'è Prosecco c'è speranza" was shot. The area was the setting for many events of the First World War, and for this reason a dedicated itinerary has been created. Finally, an itinerary was proposed that retraced the 2020 Giro d'Italia "Conegliano Valdobbiadene Wine stage". It is therefore clear that the area presents a very diversified offer, potentially attracting very different tourists and visitors, both in terms of psychographics and age (Fig. 4).

Each heritage site involved in the itineraries was then subjected to a careful analysis aimed at defining its digital presence. From these data it was then decided to choose three heritages that were able to represent different levels of digitisation. This made it possible, as with the Personas, to facilitate the development of the project by packing a wide range of information into just three exemplary heritages (see Fig. 5).

In the charts (see Fig. 6) we can see that the most difficult process is to keep the owned digital means of communication updated with events and last news. Also, social networks are not widely used. Only two heritages have a virtual tour. This is probably due to the bigger economic investment required to produce this kind of media. No heritage is present on all digital channels analyzed, but it is important to note that there are no heritages that completely lack of digital communication. There is always some information about them on the web, but it is often third-party and disconnected from other heritages.

2.3 Far-Reaching Geostorytelling

One of the main goals of the project was not only to give a greater visibility to small heritages, but also to get more people to visit them. The analysis carried out on tourism in the area showed how varied the motivations of the visitors are. It is impossible to imagine attracting a sports tourist to a small heritage site by basing the narrative solely on the cultural aspect. Thus, there was a need to find a storytelling that would allow users to consider a deviation from their thematic route. Something that connects the different

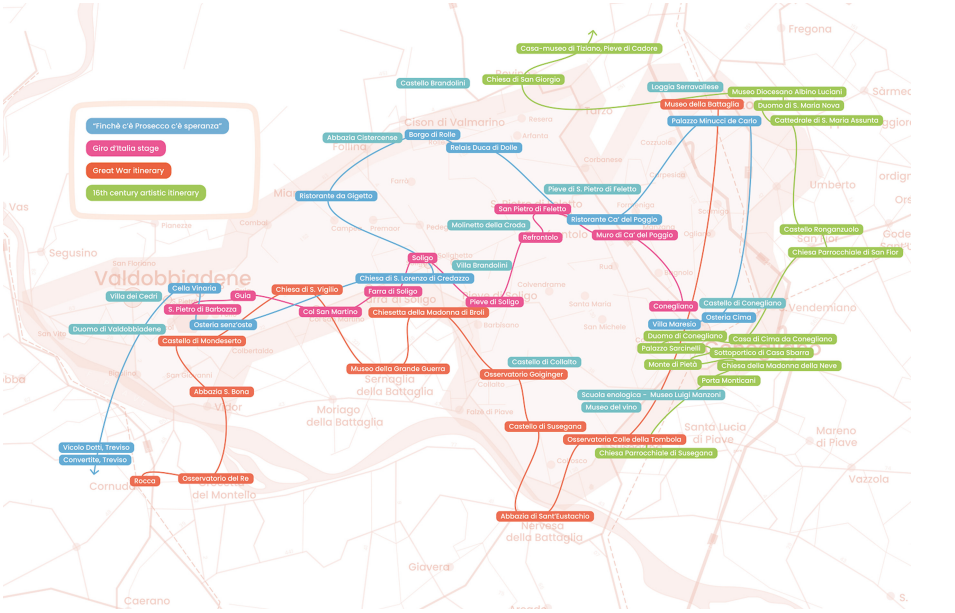


Fig. 4. Map showing the thematic routes identified in the area. These paths aim at enhancing the historic and cultural peculiarities of the specific territory.

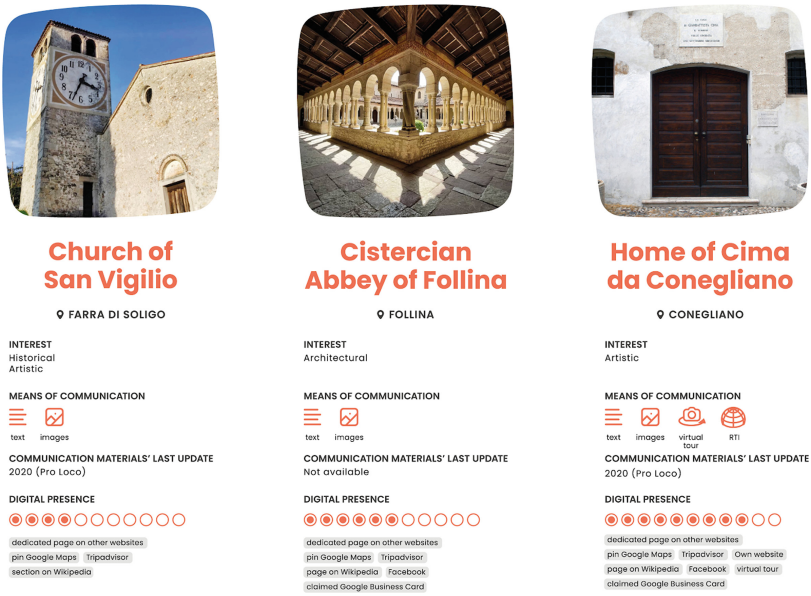


Fig. 5. Characteristics of three exemplary heritages that emerged from the analysis on their communication means and digital presence.

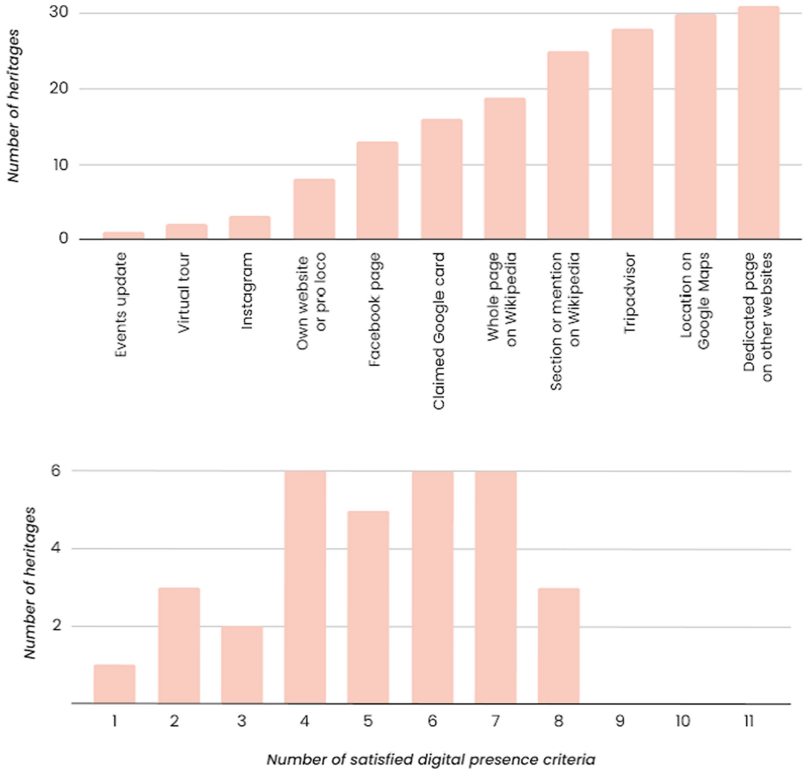


Fig. 6. Charts showing the results of the analysis of the small heritages' digital presence. On top: how many of them were present in the analyzed platforms, while bottom: displayed how many heritages satisfied a certain number of criteria.

narrative levels of the thematic routes. In addition, this narrative had to be wide-ranging, detached from the peculiarities of the territory and the boundary defined by institutions. In fact, the project is also designed for application outside of the case study. For this reason, it was decided to develop a system that would allow visitors to co-create the value of the application through their emotionality, which is applicable in all places and is by definition common to all human beings (Fig. 7).

Once they have reached a point of interest, users will then have the opportunity to send a virtual "postcard" to an acquaintance or someone close to them. The postcard will feature a sentence inviting people to write. This expedient allows a standardisation of the form of the thoughts written by the sers, which are then used to enhance the place from which the postcard was sent. On each site there will be a virtual "postbox", which will make it possible to know how many people have decided to send a postcard from that particular place, thus measuring how much that place has left a mark on their hearts. This feature allows users to choose the next place to visit based on how many postcards have been sent there. The importance of co-creation of content in the digital age is also highlighted in "The future of museums" [26]:

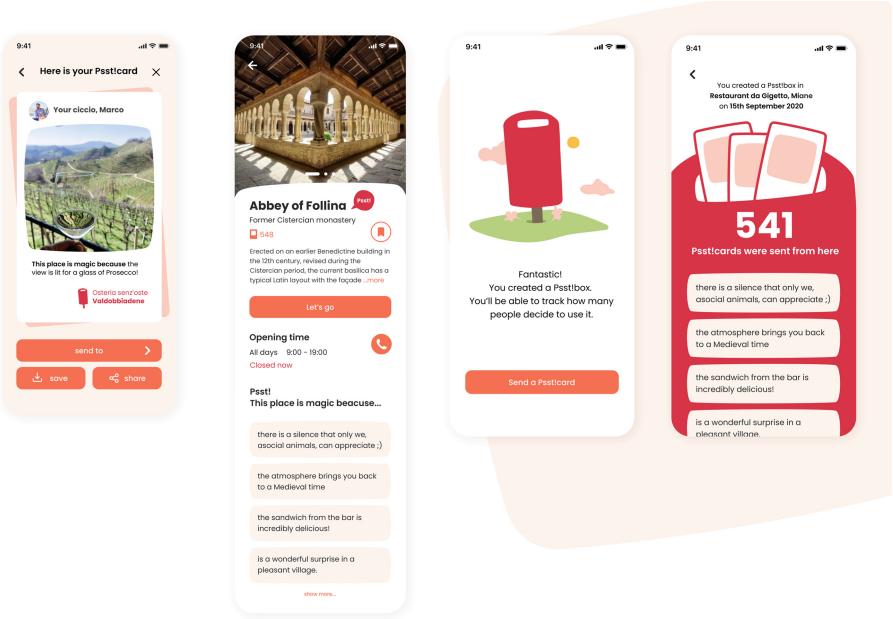


Fig. 7. Mechanism for creating a POI and a "postcard"

- "Using multimedia and social media-supported technologies, visitors have transformed from passive learning consumers to active clients who participate in co-authoring their visits."[4]
- Whereas the need to bring cultural storytelling (which in our case is focused on small heritages) closer to tourism storytelling (with the postcard theme) is discussed in "Digital storytelling nel marketing culturale e turistico":
- "In today's communication field, cultural storytelling has become increasingly similar to tourism storytelling, especially in terms of language. Both have the specific aim of attracting the cultural user/visitor with stories that make the cultural heritage, the museum, the work of art, the territory with its typical features and so on, attractive: telling a place through little stories, anecdotes, curiosities linked to the characters who wrote the history, the events that happened, are all strategic topics in both cultural and tourist communication, as they allow an emotional approach able to arouse interest in the public." [27] (Fig. 8).

2.4 Geo-Referenced User-Generated Contents and POIs

The application allows the managers of small heritages, or their communication managers, to create and share with their visitors' content that enhances interaction. The aim is to generate situated interactions. When visitors reach a point of interest, they "unlock" the contents related to it. The aim is to make them feel "informed inc et nunc" [28] through the use of notifications and geolocalisation. Moreover, the contents will be of different kinds: video, audio, visual in order to create a transmedia narrative.

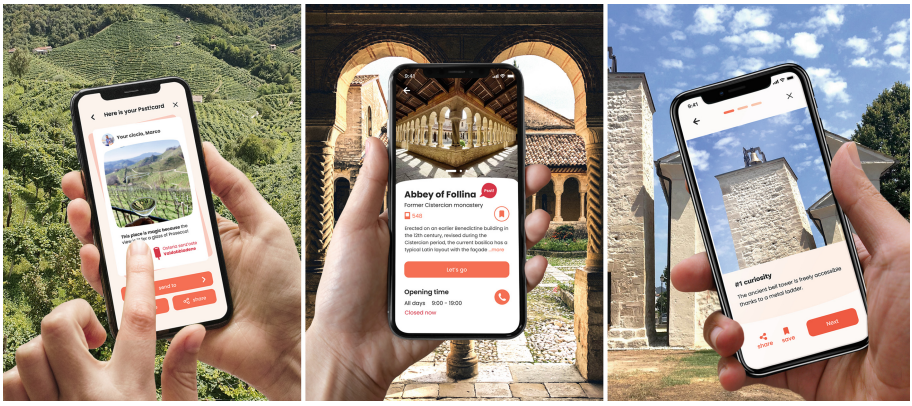


Fig. 8. Final mockup of the application *Pssst! Not on everybody's lips*

The analysis of the digital presence of these heritages allowed to understand their needs in terms of communication, but also their digital skills. This aspect was fundamental to develop peculiar features for the content creator part of the App. For instance, a minimalist approach was applied to the content creation process, trying to avoid making the users deal with a screen full of information requests. Those who interact with this part of the application dedicated to small heritages will be supported in the creation of content thanks to tips provided by the application to avoid the most common mistakes.

2.5 Content to Connect and Engage

Descriptive Photos. One of the most popular technologies used by large, cutting-edge museums is augmented reality, which allows visitors to get more information about what they see in front of them. The development of this technology almost always requires the intervention of a specialist and a substantial financial investment. Augmented reality, in many cases, simply adds textual information to the world around us, moving with it (or rather, with the section we frame with our device's camera). Although the so-called "WOW effect" is strong, this continuous movement of information can worsen the accessibility of content, especially for an audience less familiar with digital technologies. Therefore, it was decided to give small heritages the possibility to achieve a similar result in terms of communicative power in a very simple way: they will be able to take a picture of the interested subject and add the content on the areas of the picture they refer to. The visitors can then zoom in on the selected area.

The user is also given some tips on how to take better photographs, assuming that it is not always possible to have professional photographs available, and that even with a smartphone you can achieve good results in terms of image quality if you make certain adjustments.

Embed Links. The analysis of the digital presence of the heritages in the area shows that some of them have content present on other platforms or social networks. Such as Youtube and Instagram. The application provides them the possibility of aggregating

content from different platforms into their own tab, so that the visitor can easily access it as soon as they reach the site. The advantage of this operation also lies in linking this content to the geographical location of the heritage sites. As mentioned above, videos uploaded on YouTube, Facebook or Instagram are strictly linked to the temporal dimension, and over the years they lose their visibility because they end up at the bottom of the feed, and no user will scan their finger on the screen for hours just to see a piece of content they can't even imagine exists.

The second advantage of allowing the integration of the API of platforms for the production of audio guides such as izi.travel, or YouTube Creator Academy by hooking up to them for the production and editing of files.

Curiosities. Curiosities are a type of content inspired by typical blog formats. The idea is to provide the visitor with content 'in a nutshell': short sentences to which images can be attached.

The small heritage will be limited in the number of characters that can be inserted in, to avoid long-winded and ineffective texts.

Short Stories. Unlike the curiosities, the short stories have their own continuity but there will always be a character limit and the possibility of inserting suggestive images.

Before inserting the text, some advice will be given on how to structure the content, emphasising the importance of creating a climax and giving a proper end to the narration. These last two formats also present the possibility of communicating intangible heritage to visitors.

Events. Perhaps one of the biggest difficulties for small heritages is communicating events and keeping possible visitors up to date, so the application provides the possibility to enter events which can then be grouped and filtered according to tags (Fig. 9).

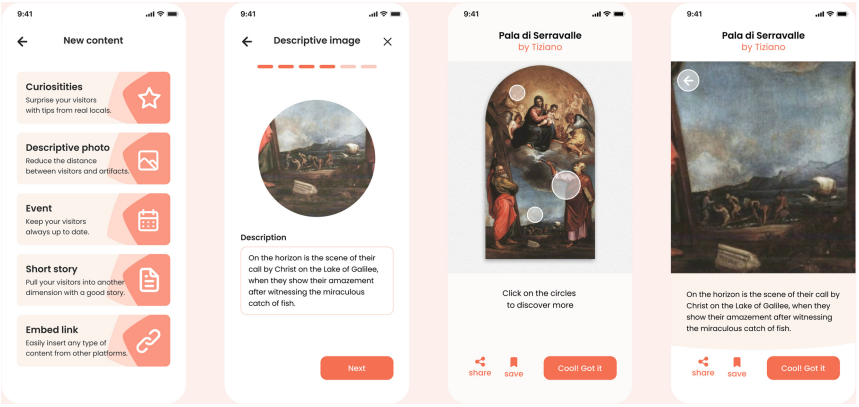


Fig. 9. Content insertion interface for small heritages

3 Conclusions

Another way of experiencing tourism is not only desirable, but above all possible. A path of discovery of minor territories, local communities, cultures and knowledge otherwise obliterated by mass consumption that instead of enhancing them, erases diversity. The protagonists of this transformation are the "users", people who can play an active role in building relationships both with the territory – site specific – and with an open, multiform and digitally interconnected community. Connected with the places, but above all emotionally with the experience made and shared that creates links with other potential visitors who, through these traces, can reconstruct an emotional itinerary even more than a local one. In order to generate and manage this change of scale and increased awareness, it is strategic that small heritages, the realities on the ground that guarantee their vitality, have access to scalable tools and resources to relate to visitors with new sensitivities and interests. The case study presented, although referring to a specific territory, represents a possible approach that includes both extremes of this interaction between a place and the people who explore it in a progressive process of knowledge. Furthermore, the research, in its subsequent developments, envisages that the interactive prototype will be tested with subjects belonging to the identified personas and in situ in order to assess and implement criticalities and potentialities with people for a future implementation on a local scale and as a transversal and scalable model to other similar realities.

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