

**TARTINI BIS Project**  
**Increasing the Impacts and Synergies of Cultural Tourism**  
**in the name of Giuseppe Tartini**

**For an overall strategy to enhance classical music culture:**  
**the contribution of the Tartinian heritage**  
**(D.1.3.1.)**



Tartini Monument, Tartini Square (Piran)



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## TARTINI WHY?

In the last decade, studies on the figure of Giuseppe Tartini have experienced a considerable increase on an international scale. The liveliness of this process has certainly been fuelled by two projects co-funded by the European Union through the INTERREG Italy - Slovenia programme in the two successive periods 2014 - 2020 and 2021 - 2027. Thanks to European funds, it has become possible to support research into specific aspects of the life and works of the great Piranese and to **give universal accessibility to his cultural heritage digitised and published on [www.discovertartini.eu](http://www.discovertartini.eu)**. Along with a tourist route through the places of Tartini's life and a section dedicated to young people, the site presents an extensive archival section online containing a vast documentary apparatus and the catalogue of his works. Beyond his musical production, **the vivid figure of the scientist, educator and experimenter Tartini emerges, a protagonist of the European cultural debate in the Age of Enlightenment**: a figure who was greatly underestimated until recent times, and real historical importance is still being uncovered by ongoing studies.

The innovation introduced in the INTERREG VI A Italy - Slovenia 2021 - 2027 programme with the **call for capitalisation**, which financed the Tartini Bis project, made it possible to qualify and strengthen the identification of sources, digital preservation and study, and the accessibility of publication of Tartini's heritage already present on the [www.discovertartini.eu](http://www.discovertartini.eu), widening the view to the circle of his pupils and admirers active throughout Europe and promoting his knowledge not only in a cross-border environment, but also among a wider international audience of music lovers and enthusiasts, who can already enjoy some of the project's musical productions, while appropriate promotional measures are aimed at fostering sustainable cultural tourism focused on the Tartinian world in the programme area.



Final concert of the Tartini Cross-Border Youth Orchestra tour, conducted by Maestro Federico Guglielmo, at the Conservatorio Tartini in Trieste

The approach to capitalisation was aimed not only at enhancing the results of previous projects, but also at transferring methodologies and good practices to new partners committed to applying them to new objectives. This is the case of the **rediscovery of the work of the Slovene composer Miroslav Vilhar**, who was also a poet, writer and politician in the Slovene renaissance of the 19th century and whose rich literary and musical heritage has been reorganised on the digital archive model of the Discover Tartini website and re-submitted to the public in a tourist relationship integrated with the enhancement of the natural and historical beauty of the Karst inland area.



"A vortex named Vilhar" musical and literary recital  
at the Postojna House of Culture on 7 November 2024

The lead partner in the **implementation of this project** was the 'Giuseppe Tartini' Conservatory of Music of Trieste, together with the Municipality of Piran, the Italian Union of Capodistria / Koper, the Luigi Bon Foundation, the Regional Development Agency Zeleni Kras, the 'Benedetto Marcello' Conservatory of Music of Venice and the associated partner Community of Italians 'Giuseppe Tartini' of Pirano / Piran.

But this network of entities only partly already engaged in the previous project called tARTini (Cultural tourism under the sign of Giuseppe Tartini) of the INTERREG VA Italy - Slovenia 2014 - 2020 programme should naturally be extended also to the partnership of other cultural realities and public institutions with a special focus on the Padua environment.

**The elaboration of the present strategy for the valorisation of classical music culture focused on the contribution of the Tartinian heritage (D.1.3.1. of the Tartini Bis project)** also builds on the "Recommendations for a valorisation and promotion plan for the development of music tourism and the preservation of the Tartinian cultural heritage" carried out within the framework of the TARTINI project of the previous INTERREG VA Italy - Slovenia 2014 - 2020 programming period, the implementation of which was severely hampered by the outbreak of the COVID19 pandemic as of February 2020.

## TARTINI GLOBAL INNOVATOR

**Giuseppe Tartini (Piran 1692 - Padua 1770)** was a fascinating and eclectic personality: he was the first and most famous violinist in the Europe of his time, he is counted among the greatest composers in the history of world music, he was a great teacher with his pioneering vision of an educational path dedicated to students from all over Europe. But he was also a scientist and technologist: he published important treatises on music theory, based on the phenomenon, he described first, of the 'third sound' (phenomenon of the "combined sounds"). He investigated innovative technical-ponic solutions both for the features of the violin bow and for the cords used in view of obtaining an ideal original sound.

**Giuseppe Tartini's popularity** has long suffered from the consequences of a misunderstood connection to baroque sensitiveness that he tried to overcome, the undeniable technical difficulty of performing many of his works, and the dispersion of his manuscripts in archives and libraries inaccessible for long time.

**The Tartini Bis project made it possible to strengthen and enhance three results of the previous Tartini project** that had already organically changed the relationship between Tartini and his public: 1. by relaunching studies on the innovative nature of Tartini's work as a protagonist of the European Enlightenment; 2. by developing and perfecting a digital archive of his musical and theoretical oeuvre, as well as of his known epistolary, enabling the relaunch of studies on Tartini and his environment with all the opportunities offered by information technology; 3. by facilitating the global accessibility of Tartini's legacy on the multilingual website [www.discovertartini.eu](http://www.discovertartini.eu) .

As with his visitors at the time of the 18th century Grand Tour, today Giuseppe Tartini can once again express **the attractiveness of his charm** in terms of added value and as a system integrator of cultural tourism in the northern Adriatic region.



Two bows personally designed by G. Tartini, Conservatorio G. Tartini (Trieste)

## PURPOSE AND RATIONALE OF THE STRATEGY

In order to ensure the sustainability of the results achieved with the INTERREG projects dedicated to Tartini, there is need for associated cross-border management, awareness of the available resource on the part of cultural and economic actors, and the permanent further development of Tartini studies. **A proactive assumption of responsibility also by the decision-makers of cultural and tourism policy in Slovenia and Italy would be an important driving factor.**

To develop the resources available in the Discover Tartini digital repository by implementing its potential in the short and medium term, e.g. to initiate partnerships or collaboration networks among tour operators along the axis of the Tartini Route; to make known the free availability of materials appropriate for scholastic use not only in the field of music education; to initiate new study and cataloguing initiatives through the application of the model and the inclusion in Discover Tartini of the entire circle of Tartini's friends and pupils in his School of Nations, i.e. a European network of protagonists of culture and history, stretching from Dresden to St. Petersburg, from London to Venice, from Prague to Zadar, from Paris to Florence: **these are perspectives for which the partnership of the present project and its extension cannot suffice without a context of cultural policy and, with it, support for musical tourism rooted both on the music production of Giuseppe Tartini in the European context and on his foresight looking interest for the folks sounds.**

**In order to enhance Tartini's work**, however, numerous study activities, new publications and searches for new documentary repositories are underway. The most visible outcomes of this sort of *Tartini-Renaissance* are:

- 1) The publication by the Peter Lang Group - Berlin in 2022 and 2023 of three volumes of proceedings of the international conferences held in Trieste (2019, as part of the tARTini project), Padua and Ljubljana (2020) on the initiative of the respective universities, which are now to be found in the world's major libraries.
- 2) Recent conferences on specific aspects of the composer-scientist's oeuvre at the University of Graz in December 2023 and at the Conservatories of Trieste and Venice in February 2024, the latter as part of the Tartini Bis project.
- 3) The critical edition of Giuseppe Tartini's *opera omnia* is currently being published by one of the most important and qualified publishing houses, Bärenreiter in Kassel, which, after the first two volumes already released, plans to publish three more in the course of 2025.
- 4) The entry into force in December 2024 of the five-year Partnership Agreement between the Department of Linguistic and Literary Studies of the University of Padua and the

Faculty of Humanities of the University of Ljubljana "for the implementation of research on Italian-Slovenian cross-border topics".

- 5) Updating and increasing digitised sources and documents, from the repositories in Piran and Venice in the online catalogue of the discovertartini.eu website, and other products of the Tartini Bis project.
- 6) The edition of simplified scores of some of Tartini's compositions for the use of young secondary and high school pupils, already performed for the public as part of the Tartini Bis project.
- 7) The raising of promising scholars of the last generation who are working alongside leading exegetes of Tartini's work in analysing Tartini's music and treatises.
- 8) The realisation of essays and multimedia products useful for the awareness of the heritage of Giuseppe Tartini and the project drafting of Tartini festivals of international profile and multiannual recurrence.



Frontpage of the first and famous theoretical treatise of Tartini

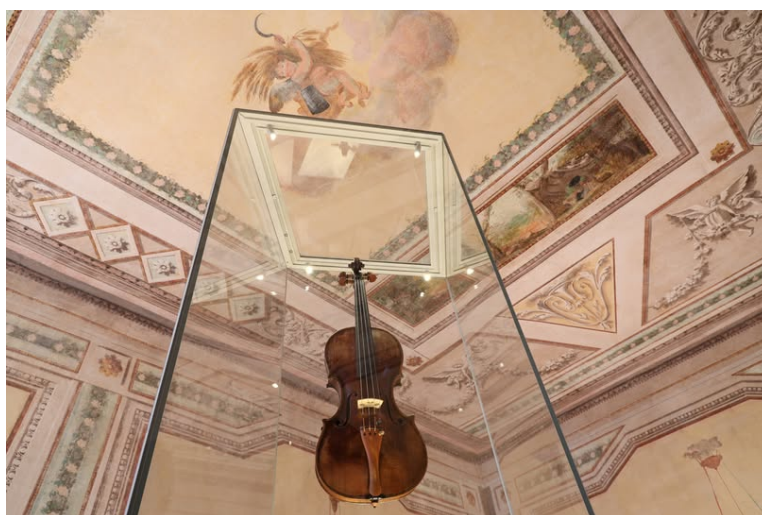
The progress of research on Tartini's oeuvre, far from being exhausted, still reveals new ground to be broken.

- a) Particularly promising is the extensive study of the School of Nations as an innovative modern initiative based both on a rationale teaching method and by the cult for the charismatic teacher, the lesson of whom Tartini's pupils disseminated across whole Europe.
- b) Of utmost urgency is the issue of the interpretation of Tartini's scores: the relationship and comparison between scholars and performers must be encouraged to provide increasingly reliable and historically informed performance lessons as it is the case in the International Contest of Tartinian Performance of Ancona organized by the "Lanari Foundation", achieving its second edition.
- c) The area of a new historical and musicological speculation is that of the 'perception' of Tartini's music, particularly in the 19th and early 20th century, as the first non-

occasional editorial attention to Tartini's legacy due to the initiative of Carlo Schmidl's publishing house in Trieste demonstrates. But to these studies on the written musical and documentary sources, increasing attention should be added to recordings and age recordings of Tartini's works.

In order to optimise the forces and stimulate the research of scholars investigating the works of Tartini and his pupils, the only institutional entity specifically dedicated to Tartini is the *'Bruno and Michèle Polli' Centre for Tartini Documentation and Studies*, established within the Giuseppe Tartini Conservatory in Trieste, while the prospect of qualifying the activities of Casa Tartini as a permanent centre for Tartini studies remains open in Piran.

The expansion of the Tartini Study Centre in Trieste, which has already been decided by its Steering Committee, is functional for the achievement of the described goals thanks to the activity of a prestigious Scientific Committee, the provision of new digital reproduction equipment, and the promotion of workshop and conference activities, primarily for the dissemination and publicization of the documentary and research results obtained through the Tartini Bis project.



The violin of the Master of Nations exhibited in Casa Tartini (Tartini House) in Piran



## EU POLICIES FOR SAFEGUARDING EUROPE'S CULTURAL HERITAGE

In the absence of direct EU competence in tourism, the Commission has over time, and especially since 2014, adopted important policy and operational support documents (1), aimed at coordinating multiple regulations and programmes in favour of tourism development in Europe. **The tourism economy can find in the segment of cultural tourism a specific space suitable to innovative and anticipatory solutions.** The most recent European elaborations remain valid as a programmatic reference.

The 2018 European Agenda for Culture (2) announced a **European Framework for Action on Cultural Heritage**, which was also formulated on the basis of the lessons learned from the success of the European Year of Cultural Heritage 2018. This document (3) remains a key EU reference, consistent with the Strategy for Europe's Cultural Heritage in the 21st Century (4) adopted by the Council of Europe in 2017 and the United Nations 2030 Agenda for Sustainable Development.

**The Action Framework is articulated around the value of cultural heritage for five pillars of European construction**, where digitisation and online accessibility of European heritage are considered transversal conditions for success.



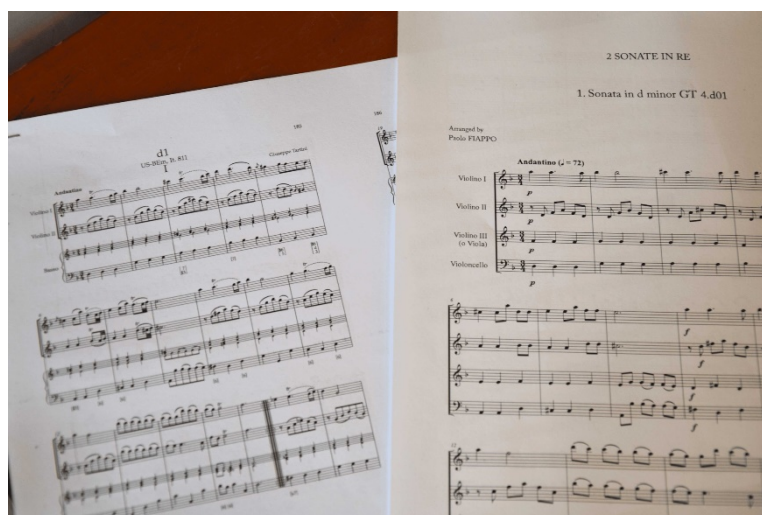
TARTini project, winning photograph of the European Commission's 2019 'EU in my Region' competition - Author: Ubald Trnkoczy

In order to ensure the participation of all, the involvement of the widest public must always be pursued, but with a specific commitment to children and young people through schools and the removal of physical barriers. Smart solutions are needed for a socially and

territorially balanced and sustainable future through urban and regional regeneration, the reuse of the built heritage in cities and the recovery of the relationship between cultural heritage and natural heritage through cultural tourism. Heritage must be safeguarded with competence and commitment of all institutional levels and by mobilising science and research to innovate the management of cultural heritage with the use of technology. And it is an essential part of international relations. To nurture these lines of action, the Commission's Joint Research Centre has set up a series of platforms and promotional tools such as **EUROPEANA** (5), which has the specific aim of facilitating the digital accessibility of Europe's cultural heritage and its digitisation, which is still only 20% of the relevant heritage.

The Discover Tartini website is already connected to this European platform.

Particularly significant for the future development of Discover Tartini is also the programme '**Routes4U**' ('Cultural Routes'), launched by the Council of Europe in 1987, which has undergone a powerful development thanks to the funding activated since 2015 by the European Commission. The programme is led by the Secretariat of the Enlarged Partial Agreement on Cultural Routes and the European Institute of Cultural Routes. (6)



Simplified scores of Tartini's Sonatas for youngsters from the Tartini Bis project

## LEGAL FRAMEWORK FOR THE VALORISATION OF GIUSEPPE TARTINI'S CULTURAL HERITAGE IN SLOVENIA AND ITALY

### In Slovenia

Among the musicians born on what is now the territory of Slovenia who have left a significant mark on the history of world music, the name of Giuseppe Tartini is written in golden letters. **Indeed, Slovenia is fully aware of its responsibility to preserve and enhance the work of the great Piranese, who was a subject of the Venetian Republic.**

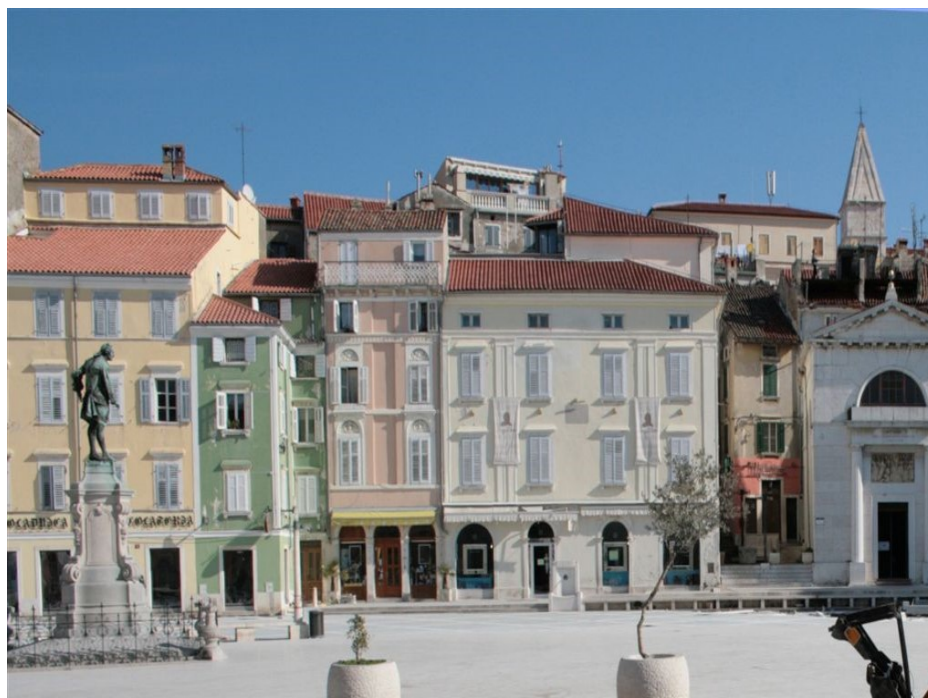
Already in the past the **National Plan for Culture of the Republic of Slovenia (7)** and the **Local Programme for Culture of the Municipality of Piran (8)** indicated the cultural policy framework in which to place initiatives dedicated to Tartini.

In the policy of marketing cultural tourism, the recognition of Slovenia as a cultural tourism destination for its visitors is considered both as a primary goal and as an opportunity supplementing other travel motivations: and **Tartini finds a place there as one of the six most important international art protagonists expressed in Slovenia's 500-year history**

It is no coincidence that **the Municipality of Piran** is working with the actors and structures that qualify it as a 'city of culture', starting with the valorisation of Tartini and his work, including the development plan for the Tartini Square area

The integration of existing initiatives in a cross-border animation of the cultural tourism product should primarily lead the public sector actors (municipalities, educational and research institutions, other cultural institutions) and civil society stakeholders. The networking capacity of these actors, beyond the duration of this project, is indeed the first guarantee for the durability of its results.

This policy of networking the Piran reality and its musical fulcrum represented by Giuseppe Tartini should be maintained along the lines that the Municipality of Piran put in place for its candidature as European Capital of Culture 2025.



Renovated Casa Tartini (Tartini House) in Piran.

## In Italy

**The Italian Constitution** guarantees the support and free expression of art and science in three of its articles (Art. 9 inter alia on 'development ... of culture' and 'protection ... of the historical and artistic heritage' - Art. 21 on freedom of thought - Art. 33 'Art and science are free and free is the teaching').

Within the framework of the Italian legislation relevant to the valorisation of Tartini's legacy, it should first of all be recalled that Law no. 420 of 1 December 1997 established the Council of National Committees and National Editions, within the scope of whose competences the Ministry of Culture, so renamed since March 2021, formerly the Ministry of Cultural Heritage and Activities, finances celebrations, anniversaries, events and national editions of the works of great Italians in culture and art. In this context, Ministerial Decree No. 572 of 20 December 2017 (9) established **the National Edition of the works of Giuseppe Tartini** and composed the Commission in charge of the work of the aforementioned Edition. It also includes representatives of partners of INTERREG projects dedicated to Tartini such as the University of Padua, the Trieste Conservatory and the Venice Conservatory.

The Critical Edition of the Complete Works of Giuseppe Tartini intends to make available to a wide public, and more specifically to musicians and musicologists, the text edited

with scientific criteria of Tartini's musical works, which often still exist only in manuscript. However, the conviction that this cultural heritage deserves European and worldwide attention suggests pursuing **the internationalisation of the Edition of Tartini's musical works** with a bilateral cultural cooperation agreement between the relevant ministries of Italy and Slovenia.

To remain only with the most recent legislation, mention should be made of **Law no. 175 of 22 November 2017, 'Provisions on the performing arts and delegations to the Government for the reorganisation of the matter'**, with which the Italian Government was delegated to adopt, in the form of a legislative decree, measures for the coordination and reorganisation of the pre-existing provisions through the drafting of a single regulatory text called the '**performing arts code**', in order to give the sector a more effective, organic structure that also complies with European recommendations. Beyond the regulatory refinement of the code, which is still pending, in Italy awareness of the **relationship between artistic production and general development** finds its most advanced synthesis in national and regional planning documents of recent years, which acknowledge an important cultural evolution in the method and merit of political decisions. This is also the result of an increased ability to listen on the part of the institutions. An example of this is the last **Stati Generali AFAM** held in Rome in February 2019, which constituted an important moment of confrontation with the competent Ministry on the relaunch of Italian High Artistic and Musical Education as a key system for the country's cultural and economic development.

The **Strategic Plan for the Development of Tourism 2023 - 2027 (10)** emphasises that in order to meet the renewed interests of demand, it is necessary to expand the offer of Italian tourism destinations with the proposal of new "themes". A new vision of tourism as a 'generator of culture' and not only as an act of consumption can be translated into a new offer of experiential enjoyment, which serves to share the vitality of our cultural heritage, also with the support of digital tools. The offer of intangible culture such as music becomes central in strengthening the Italian *brand*.

At the regional level too, tourism policy is increasingly intertwined with cultural policy. **The Strategic Plan of the Friuli Venezia Giulia Region 2023 - 2028 (11)** assumes the objective of developing culture and quality tourism in order to rediscover roots and strengthen identity through the valorisation of the regional cultural heritage and traditions with cultural and territorial marketing actions capable of substantiating an identity project strong in the immediate recognisability of the brand 'I am Friuli Venezia Giulia'. Despite the attention paid to the added value of cultural tourist flows and the approach to the financing of the sector on a project basis, which includes musical productions, there is still a lack of specific elaboration aimed at promoting musical tourism in experiential forms, which go beyond the realisation of concert events of varying dimensions.

The case of the Veneto Region was different, which in the context of the initiative "A.S.S.I. - System Actions for the Development of an Integrated Regional Tourist Offer" (12) (D.G.R. no. 1220 of 01/08/2017) with the Regional Operational Programme of the European Social Fund in synergy with that of the European Regional Development Fund had implemented the project "Notes by Travel: experiential training itineraries to enhance the musical offer of Veneto" (13). The implementing body CUOA Business School of Vicenza and its partners had pursued the activation of transversal synergies between operators in the area in view of "co-designing" new musical tourism products which, by combining the excellence present in the Veneto region, would contribute to an innovative offer capable of attracting quality Italian and foreign tourist flows. And significantly, the results of the tARTini project with the Discover Tartini site, presented as a case study at the final conference of Notes by Travel, aroused great interest.

Beyond the ordinary regional interventions, which support a rich array of events and music festivals often very originally integrated with the specificities of the territory, a strategic and integrated vision of the potential role of music tourism as a sector with its own attractiveness has not yet emerged in the Veneto region.



## ANIMATION OF THE "DISCOVER TARTINI" CROSS-BORDER PRODUCT OF CULTURAL TOURISM IN SLOVENIA AND ITALY

Between the Government of the Republic of Italy and the Government of the Republic of Slovenia there is in force an **Agreement on cooperation in the fields of culture and education** made in Rome on 8 March 2000 and ratified by Italy with Law no. 164 of 17 October 2017. For the purposes of exploiting the results of the INTERREG project on Giuseppe Tartini, of particular relevance are Article 10, which promotes "the exchange of relevant information and documentation in the fields of music, dance, visual arts, theatre and cinema" and Article 11, which concerns "collaboration between archives, libraries and museums of the two countries, through the exchange of material and experts in these fields and in the archaeological sector". The development of the results available in the Discover Tartini site should be proposed on the agenda of the **Joint Commission** established by Article 19 of the Agreement.

Similarly, the evaluation of the follow-up of the project results can be proposed to the **Friuli Venezia Giulia - Slovenia Joint Committee**, which includes among its areas of competence those of cultural cooperation and the valorisation of the results of bilateral INTERREG projects.

The **diplomatic representations** of the two countries, starting with the existing Consulates General in Trieste and Koper, but without neglecting the respective embassies in Ljubljana, including the role of the Italian Cultural Institute, and in Rome, are essential interlocutors in this perspective.

On the basis of the lessons learned during the INTERREG projects dedicated to Giuseppe Tartini and the resources available on the Discover Tartini website, it is also essential that the potential added value of their results for the **development of cultural tourism in Slovenia and the North-Eastern Italian regions** be brought to the attention of the public agencies in charge of tourism promotion at the national, regional and local level. Such attention should primarily be paid to **the upgrading and harmonisation of the presentation of Giuseppe Tartini** in all websites and information tools implemented by the public sector for the purpose of tourism, giving adequate prominence to the visibility of the Discover Tartini website and in particular its Tartini Route section.

A **concertation of promotional activities** among the relevant bodies of Slovenia, Friuli Venezia Giulia and Veneto should allow, on the one hand, the presentation of the Tartini Route to national and international tourist operators, both for proximity tourism initiatives in the short term, and for the development of tourist packages, not only in the

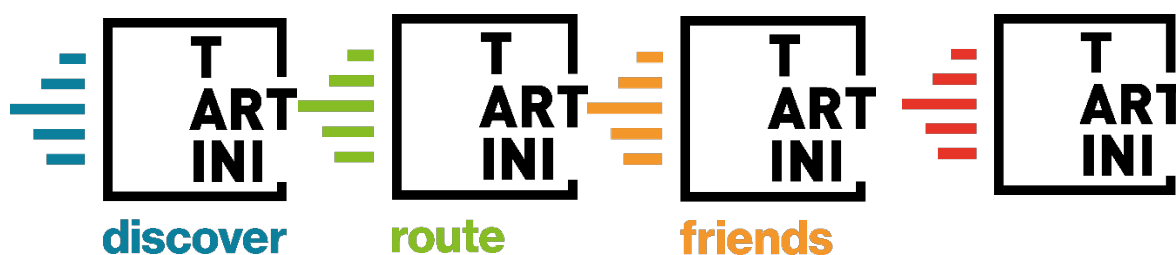
summer season, qualified by musical tourism features. Similarly, an action dedicated to hospitality, creative enterprise and entertainment operators could be developed together with the **Chambers of Commerce** for the sake of raising awareness of the Discover Tartini resource among the enterprises of these sectors and to foster the **establishment of commercial partnerships** interested in packing specific products for the tourism market, including coordinated Tartini musical events.

A further area to be networked for the full exploitation of Discover Tartini's resources is that of the **musical production** centred on his work.

Aware of the value of the multiplicity of artists and music groups, and of amateur impresarios and associations, who are often also initiators of studies and research, the connection between the Tartini initiatives that are always planned and the formation of a **calendar of Tartini events** at least on a cross-border scale would boost the general attractiveness of the DISCOVER TARTINI brand on a broader scale as well.

To this end, the organisation of an **annual Discover Tartini convention** bringing together all stakeholders for Giuseppe Tartini and his School of Nations from Piran to Padua and beyond could be experimented with.

The rich programmes and the excellence of the events that follow one another from season to season testify to the importance of avoiding overlaps that are not synergetic and to the possible critical mass of international significance of what can be conceived.



Discover Tartini brand logos, result of the tARTini project



## CONSIDERATIONS ON GOOD PRACTICES FOR THE MANAGEMENT OF THE PROJECT RESULTS

Among the examples and models realised in Europe and also in the programme area of INTERREG VI A Italy - Slovenia 2021 - 2027 some in particular offer important development opportunities for the valorisation of the results obtained and the resources capitalised by the Tartini Bis project.

First of all, we should mention the **Routes of Culture promoted by the Council of Europe's Routes4U Programme**. Based on partnerships of representative institutions (municipalities, agencies, etc.) from at least three different countries, the Routes of Culture realise tourist routes of cultural quality, facilitating the enhancement of smaller centres and marginal territories placed in connection with larger realities around unifying themes of the different locations. As networks of development promoters, the Roads are also committed to disseminating the values underlying the work of the Council of Europe such as human rights, democracy and cultural diversity, mutual understanding and transnational exchanges: they are channels for intercultural dialogue, stimulating knowledge and understanding of European history.

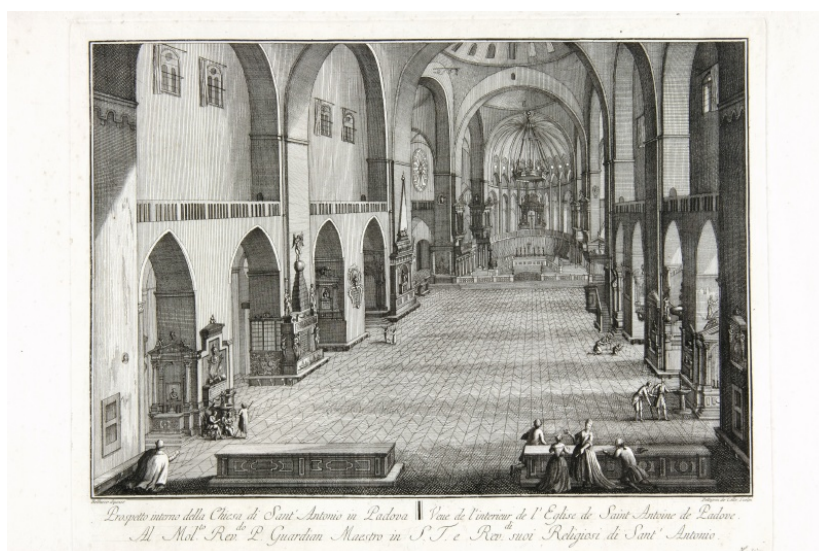
A structured institutional relationship between Piran, Padua, Trieste and Venice, but also Ljubljana and Prague, or Ancona and other places where Tartini was active or where his pupils came from in the School of Nations, appears to be the necessary and feasible prerequisite to start building a **network of Tartinian cities**, which would allow the Tartini Route of the INTERREG projects to apply for the status of European Cultural Route of the Council of Europe.

In October 2024, it was announced that the Austrian Science Fund (FWF) would fund the project 'Tartinians in Europe. The School of the Nations and its Networks', which was presented at the Tartini Bis project conference entitled 'Giuseppe Tartini. New sources, new research perspectives' held at Casa Tartini in Piran; and later in Florence at the SIDM annual conference in the panel entitled "Transmitting Musical Knowledge in 18th<sup>th</sup> Century European Violin Playing: Tartini's School of the Nations in Light of its Transnational Networks (Pupils, Patrons, Printers)". Partners in this project are the University of Graz, the Hochschule für Musik - Basel and the University of Greifswald.

The **Culture and Creativity Cluster** of the Autonomous Region of Friuli Venezia Giulia supports the development of the culture sector and cultural and creative enterprises by qualifying their growth through innovation and knowledge. It is promoted and coordinated by the main regional agencies, i.e. Area Science Park, which is its leader, Informest, BIC Incubators FVG, Polo Tecnologico di Pordenone, Friuli Innovazione. The sector has been identified as strategic for the smart and sustainable growth of the region. The cluster

addresses all public and private actors in the region operating in areas such as the preservation and enhancement of historical and artistic heritage (e.g. museums, libraries, archives, monuments); the performing arts, visual arts and live performances; cultural industries, which produce cultural goods and services with a logic of industrial replicability (film, video, radio-TV; video games and software; music; books and press); the creative industry related to the world of services (e.g. communication and branding, architecture, design). The Culture and Creativity Cluster represents the needs of the regional cultural and creative industries and facilitates their business opportunities, while at the same time strengthening their competences and innovation capacity; it supports cooperation between enterprises and public and private actors and promotes collaboration with actors from different sectors; it stimulates innovation processes, technology transfer, internationalisation of enterprises; it strengthens the supply chain effect by developing a dynamic ecosystem of the regional cultural and creative industry and improves its visibility and attractiveness.

Another reference point is the results of the **COME-IN! project** (14), financed by the transnational INTERREG Central Europe programme, in which the Municipality of Piran was also a partner together with the lead partner Central European Initiative (CEI). In order to make accessible to all many museums, especially small and medium-sized ones, which due to a lack of organisational competence or scarcity of resources find it difficult to open up to a wider public of people with different types of disabilities, COME-IN! produced Guidelines, a Training Manual for museum staff, and seven pilot actions and training sessions. Based on the experience gained, COME-IN! has created an innovative promotional tool, the **COME-IN! label**, which identifies museums that have adapted to accessibility standards.



View of St. Anthony of Padua Basilic in a vintage print

## PROSPECTS FOR THE SUSTAINABILITY OF THE RESULTS

The Partners in the 'tARTini' project intended to legally establish and participate in a **Discover Tartini Association**, in the forms legally permitted to them, dedicated to the lasting follow-up and dissemination of the project results.

This objective remains relevant today.

The association, taking into account other similar experiences such as the Beethoven Haus in Bonn, would have as main criteria to be non-profit; to be open to the participation of other institutions and persons, subscribing a membership fee; to promote crowd-funding for specific project objectives aimed at developing the Discover Tartini brand; to stimulate the knowledge, the performance and the studies of Tartini's legacy in the school, in the academic world and in the high artistic and musical culture; to facilitate the exploitation of the documentary heritage of Discover Tartini by the business world, in tourism and in the creative industry in particular.

**The Tartinian anniversaries of the past few years**, the 250th anniversary of his death in February 2020 and the 330th anniversary of his birth in April 2022, stimulated numerous initiatives, which were also nourished by the activities and results of the first INTERREG project, especially thanks to the digital accessibility of the Tartinian heritage made available on the Discover Tartini website and now reordered and increased by the results of the Tartini Bis project. Particularly relevant in this respect were the programme "**Tartini 250**" (17) coordinated by the Municipality of Piran with the Community of Italians and the programme "**Tartini 2020**" (18), organised by the Tartini 2020 Foundation promoted by the University of Padua.

Moreover, thanks to the INTERREG co-financing, the "Giuseppe Tartini" Conservatory of Music in Trieste has realised the new exhibition space **La Stanza di Tartini - Tartini Exhibition Point**, giving museum accommodation to the important historical materials already preserved and stimulating the creation of the new museum section dedicated to Tartini in the "Benedetto Marcello" Conservatory of Venice.

Of fundamental importance is **the material heritage of Tartini's legacy in Piran**. It can be identified in two categories:

- the museum and archive heritage, preserved at Casa Tartini (Tartini House) in Piran and the Piran Section of the Regional Archive of Koper;
- the physical monumental heritage, namely the Casa Tartini and the monument to Tartini in the square of the same name in Piran.

The different ownership of the identified cultural property is a relevant issue: Casa Tartini, as it is internationally known, is owned by the Community of Italians "Giuseppe Tartini" in Piran, which is legally a non-governmental organisation of public interest; the body in charge of managing the museum heritage is the Maritime Museum "Sergej Mašera"

in Piran; the monument in Tartini Square belongs to the Municipality of Piran; the Regional Archive, keeper of sensitive original writings now digitised and accessible also at the Discover Tartini site, is a public state institution. Therefore, it seems appropriate to define the modalities for the coordination of conservative interventions and for an integrated promotion of archival findings and artefacts through a joint plan for the management and preservation of the tangible and intangible heritage of Tartini's legacy in Slovenia.



Rehearsals of the Tartini Cross-Border Youth Orchestra at the Bon Foundation in Tavagnacco

## RECOMMENDATIONS ON THE RESULTS MANAGEMENT OF THE TARTINI BIS PROJECT IN THE DEVELOPMENT OF CULTURAL TOURISM OF THE CROSS-BORDER AREA

Recommendations, which have been justified and described in previous parts of this document, are presented here in outline and summary form.

They are signalled to decision-makers and stakeholders to optimise the management of the Discover Tartini brand in the development of cultural tourism in the cross-border area and can be adopted either in a concerted form on a bilateral level or for the adoption of unilateral measures and initiatives, the coordination of which is always desirable.

### International Measures

1. **Networking of Tartini towns** to apply for the status of European Route of Culture of the Council of Europe for the Tartini Route, gradually involving the places of the pupils of the School of the Nations.
2. Application of Artificial Intelligence to the development of the **multilingual character of the Discover Tartini website** for the global promotion of the brand (full versions in Spanish, German, French, Serbo-Croatian, Hungarian, Russian, Chinese, Arabic, Japanese).
3. Encouragement of new international initiatives to study and catalogue Tartini's legacy, including the realm of Tartini's friends and pupils in the School of the Nations.
4. Digital integration of archival and museum sources on Giuseppe Tartini in Slovenia and Italy with additional international repositories and archives.
5. Organisation of an international award/competition to develop or produce theatrical, literary, musical and movie works on Tartini.

## Cross-border measures

Attention of **public tourism promotion agencies** at national, regional and local level on the exploitation of the Discover Tartini brand, for the **upgrading and harmonisation of the presentation of Giuseppe Tartini** in tourism information of the public sector and the visibility of the Tartini Route.

**Coordination of promotional activities** between the relevant bodies of Slovenia, Friuli Venezia Giulia and Veneto for the presentation of the Tartini Route to national and international tour operators, both for short-term proximity tourism initiatives and for the offer of tourist packages characterised by cross-border musical tourism.

Kicking-off partnerships for collaboration networks between tourism operators along the Tartini Route and in particular, together with the **Chambers of Commerce**, actions dedicated to hospitality, creative enterprise and entertainment operators to raise awareness of the Discover Tartini brand and encourage the formation of tourism business partnerships, including Tartini musical events.

Connecting **musical productions** centred on the work of Giuseppe Tartini to form a **calendar of Tartini events** on a cross-border scale, with a multiplying effect on the attractiveness of the Discover Tartini brand on a wider scope.

Organisation of an **annual Discover Tartini convention**, bringing together all Discover Tartini brand stakeholders and cross-border clustering of them.

## National / regional / local measures

Promoting the **participation of children and young people through school** with access to the learning materials freely available at the Discover Tartini site, not only in the field of music education.

Brisking the creation of **innovative products for cultural tourism** linked to the brand Discover Tartini in the development of the tourism economy of the cross-border region.

Inclusion of **music tourism in multi-level cultural and tourism policy planning**.

Definition of **cultural policy measures to support musical tourism**, with specifications in the name of Giuseppe Tartini.

**Institutionalisation of newly established Tartinian exhibitions.**

Supporting the reuse of **the built heritage** to restore the relationship between cultural heritage and natural heritage through cultural tourism.

Actions to safeguard and enhance Tartini's heritage by **mobilising technology and research.**

Acquisition of the COME-IN! label for the museums responsible for Tartini exhibitions, qualifying their **accessibility and enjoyment for all, i.e. also for the public of people with different abilities.**

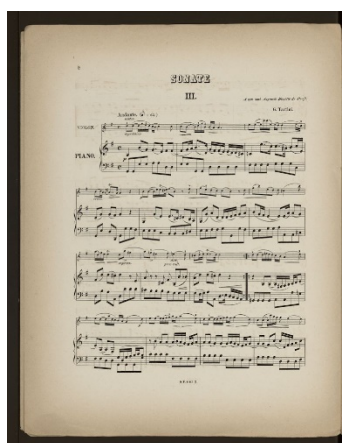
**Joint Plan** for the management and preservation of the tangible and intangible heritage of Tartini's legacy in Slovenia and Italy



Anonymous portrait - Castello Sforzesco (Milan)

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Musical score by Giuseppe Tartini, sonatas