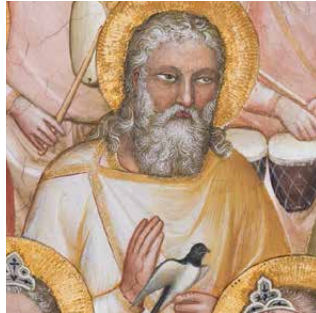




Comune di Padova



Giotto's Scrovegni Chapel and Padua's fourteenth-century fresco cycles

Management Plan



Giotto's Scrovegni Chapel
and Padua's fourteenth-century fresco cycles

Management Plan



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Introduction to the Management Plan

This Management Plan is an integral part of the nomination document of the “Padova *Urbs picta* site. Giotto’s Scrovegni Chapel and Padua’s fourteenth-century fresco cycles”, as prescribed by the World Heritage Committee from 2005.

As these are various fresco cycles situated in eight buildings and monumental complexes, from the first stages of the nomination (April 2014) a management system was created, which has enabled the completion of the Dossier over the years and the creation of the first version of the Management Plan.

As the buildings housing the fresco cycles each have their own functions, use of the frescoes becomes complex and wide-ranging. Some of the buildings are almost exclusively oriented towards tourism (like the Scrovegni Chapel), and others have a mainly religious function (such as the Basilica of Saint Anthony); this makes setting out a single management system quite complex. This aspect has been identified from the start as a critical issue, one for which further specific actions have been set out in the Management Plan - and which have already been resolved in part with the recent design of the “Padova *Urbs picta* Card” integrated ticketing system - which includes all of them in order to encourage better coordination and efficiency within the system.

The Management Plan is based on this premise, with the plan itself including the strategies and principle axes around which cooperation between bodies has strengthened throughout the nomination procedure and will grow even stronger over the next few years.

The logical and conceptual steps behind the Management Plan are summed up in the following five stages:

- a) identification of the operational procedures necessary to preserve the Outstanding Universal Value (OUE) and ensure its place for the future, bearing in mind the hallmarks of the site, the cultural and environmental context and in accordance with the existing urban planning tools;
- b) configuration of the governance system of the four component parts, within which the eight monumental complexes containing the fresco cycles are grouped;
- c) evaluation of the site’s vulnerability to social and economic pressure and planning of activities to monitor the impact of the proposed interventions;
- d) drafting and implementation of the Action Plan for activities involving all of the subjects and also individual ones focused on specific resources, following a timeframe setting out short-, medium- and long-term activities;
- e) monitoring of the implementation of the Action Plan.

The *Management Plan* completes and optimises the *Management System* introduced when the sites were first nominated to ensure that the coordinated management of the four site components contributes to achieving the 5C Strategic Objectives adopted by the World Heritage Committee in 2002 (*Budapest Declaration*) and extended in 2007; that it complies with the 2008 *Charter for the Interpretation and Presentation of Cultural Heritage Sites* (ICOMOS), also known as the '*Ename Charter*'; that site management is sustainable as per the four UNESCO domains of Environmental, Inclusive Social Development, Inclusive Economic Development, Peace and Security, as stated by the United Nations in its preparation of the Post-2015 Development Agenda (2012), by the 'Hangzhou Declaration (2013), and by the 'World Heritage and Sustainable Development' document adopted in 2015.

The vision was based both on the content of major planning documents drawn up by Padua City Council and other partners (e.g. the tourism development strategy, which focuses on the city's cultural component) and on a summary written by the work group.

Padua continues to strengthen its reputation as a historic city, becoming one of Italy's most popular destinations in 2018. It is also becoming known as 'The Capital of Fourteenth-Century Frescoes', thanks to the fine quality and extensive range of frescoes from that period; these works are also beautifully conserved and are recognized for their universal value.

The considerable number of visitors, both tourists and local citizens, to the various initiatives surrounding the 'Padova *Urbs picta*' nomination, is proof that this period of Padua's history still today forms a very important and heartfelt part of the local identity and represents an area of great cultural interest. The nomination of the fresco cycles as World Heritage aims to create further opportunities for access by an international audience.

The participatory planning approach has always been used to define the most appropriate actions to carry out the strategy, making reference to the most advanced methodologies available in order to facilitate public participation.



1 PADOVA *URBS PICTA*.
GIOTTO'S SCROVEGNI
CHAPEL AND PADUA'S
FOURTEENTH-CENTURY
FRESCO CYCLES



1.1 Identification and description

Country

Italy

State, Province or Region

The property is located within the administrative boundaries of the Veneto Region. The buffer zone and the four component parts that make up the nominated property are within the boundaries of the city of Padua.

Name of Property

'Padova *Urbs picta*'

Giotto's Scrovegni Chapel and Padua's fourteenth-century fresco cycles

Geographical coordinates to the nearest second

The geographical coordinates of Padua:

latitude: 45°24'57.96" N; longitude: 11°52'58.08" E







The geographical coordinates of the four component parts of the nominated property:

TABLE I: GEOGRAPHICAL COORDINATES

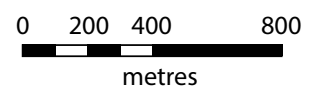
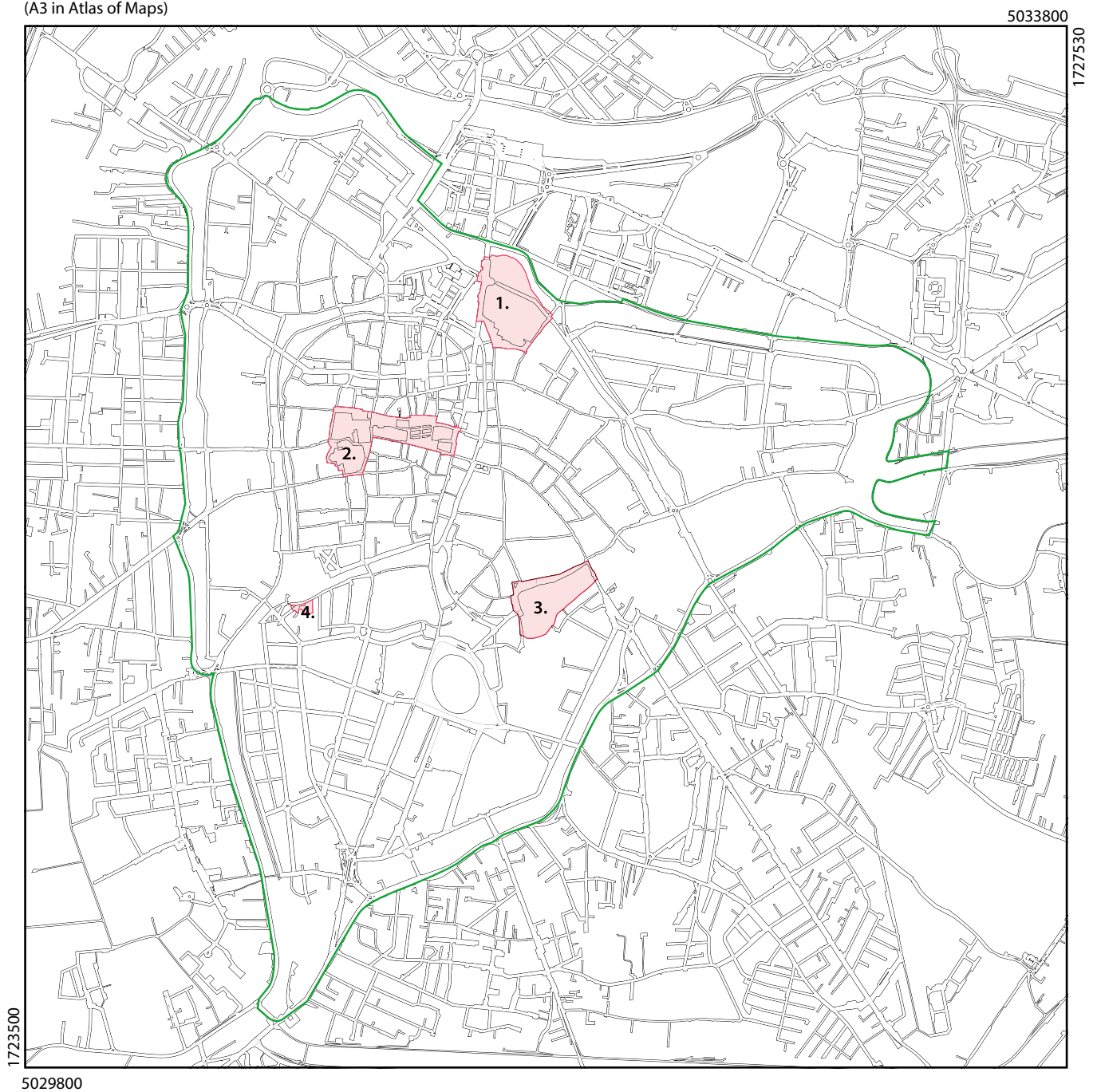
Id n°	Name of component part	Region/District	Coordinates of the Central Point (Gauss-Boaga System)	Area of nominated component of the property (in hectares)	Map N°
1. Scrovegni and Eremitani					
01	Scrovegni Chapel Church of the Eremitani	Veneto, Padua	1725374-5032729	7.18	01
2. Palazzo della Ragione, Carraresi Palace, Baptistery and associated Piazzas					
02	Palazzo della Ragione Chapel of the Carraresi Palace Cathedral Baptistery	Veneto, Padua	1724883-5032219	7.34	02
3. Buildings associated with the Basilica of St. Anthony					
03	Basilica and Monastery of St. Anthony Oratory of St. George	Veneto, Padua	1725525-5031592	5.19	03
4. San Michele					
04	Oratory of St. Michael	Veneto, Padua	1724580-5031558	0.25	04
Total area of the buffer zone (hectares) 530					

00 Map of the Buffer Zone with the four Component Parts

Legend







	Buffer zone (about 530 ha)		1. Scrovegni and Eremitani (7.18 ha)		3. Complex of Buildings associated with the Basilica of St. Anthony (5.19 ha)
	Nominated Property		2. Palazzo della Ragione Carraresi Palace, Baptistery and associated Piazas (7.34 ha)		4. San Michele (0.25 ha)

(A3 in Atlas of Maps)



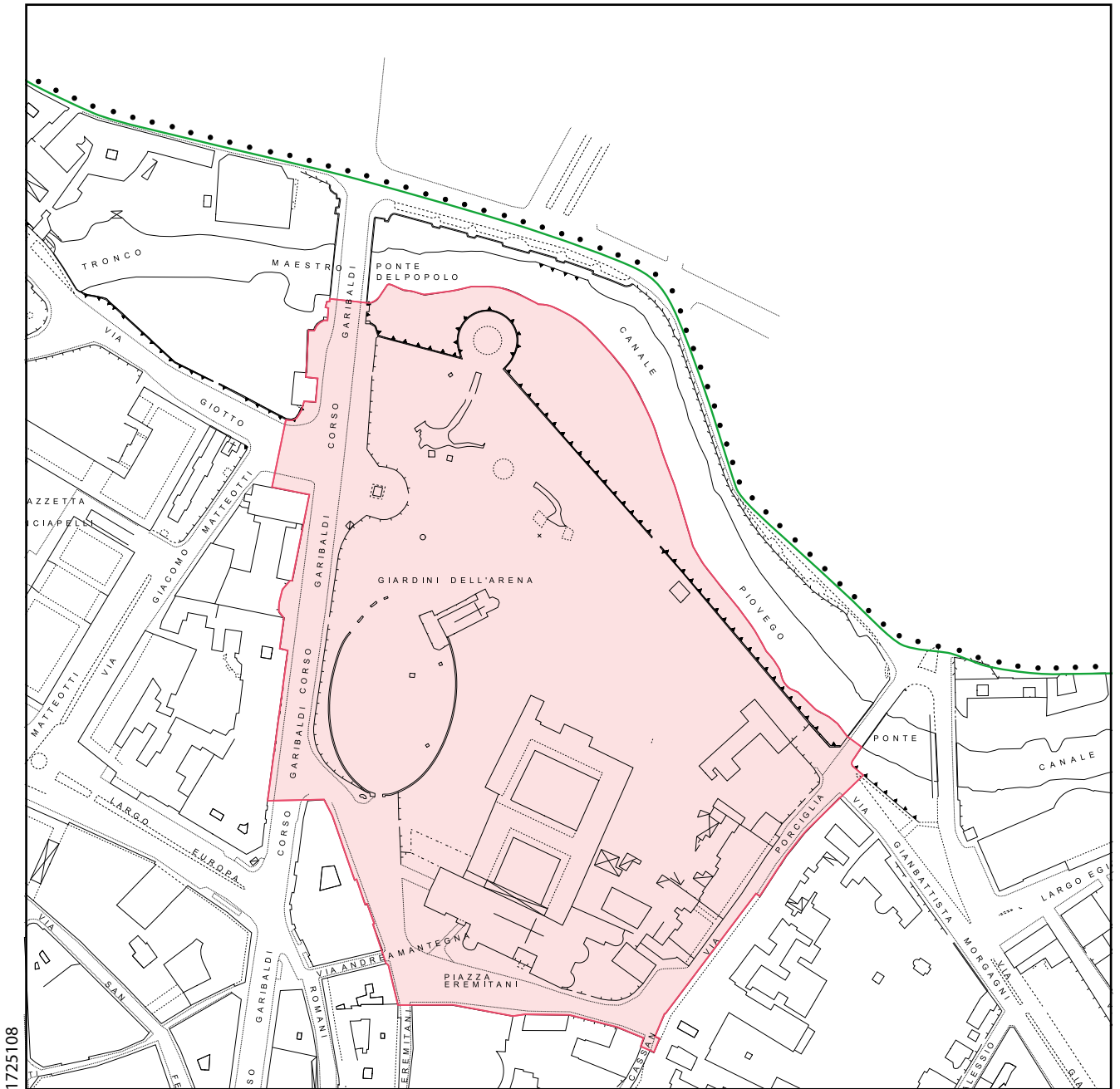
01 Map of Component Part 1 *Scrovegni and Eremitani*

Legend

- | | | | | | |
|---|-------------------------------|---|---|---|---|
|  | Buffer zone
(about 530 ha) |  | 1. Scrovegni and Eremitani
(7.18 ha) |  | 3. Complex of Buildings
associated with the Basilica
of St. Anthony (5.19 ha) |
|  | Nominated Property |  | 2. Palazzo della Ragione
Carraresi Palace, Baptistery and associated
Piazas (7.34 ha) |  | 4. San Michele
(0.25 ha) |

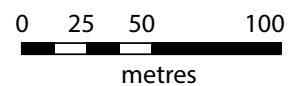
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02 Map of Component Part 2

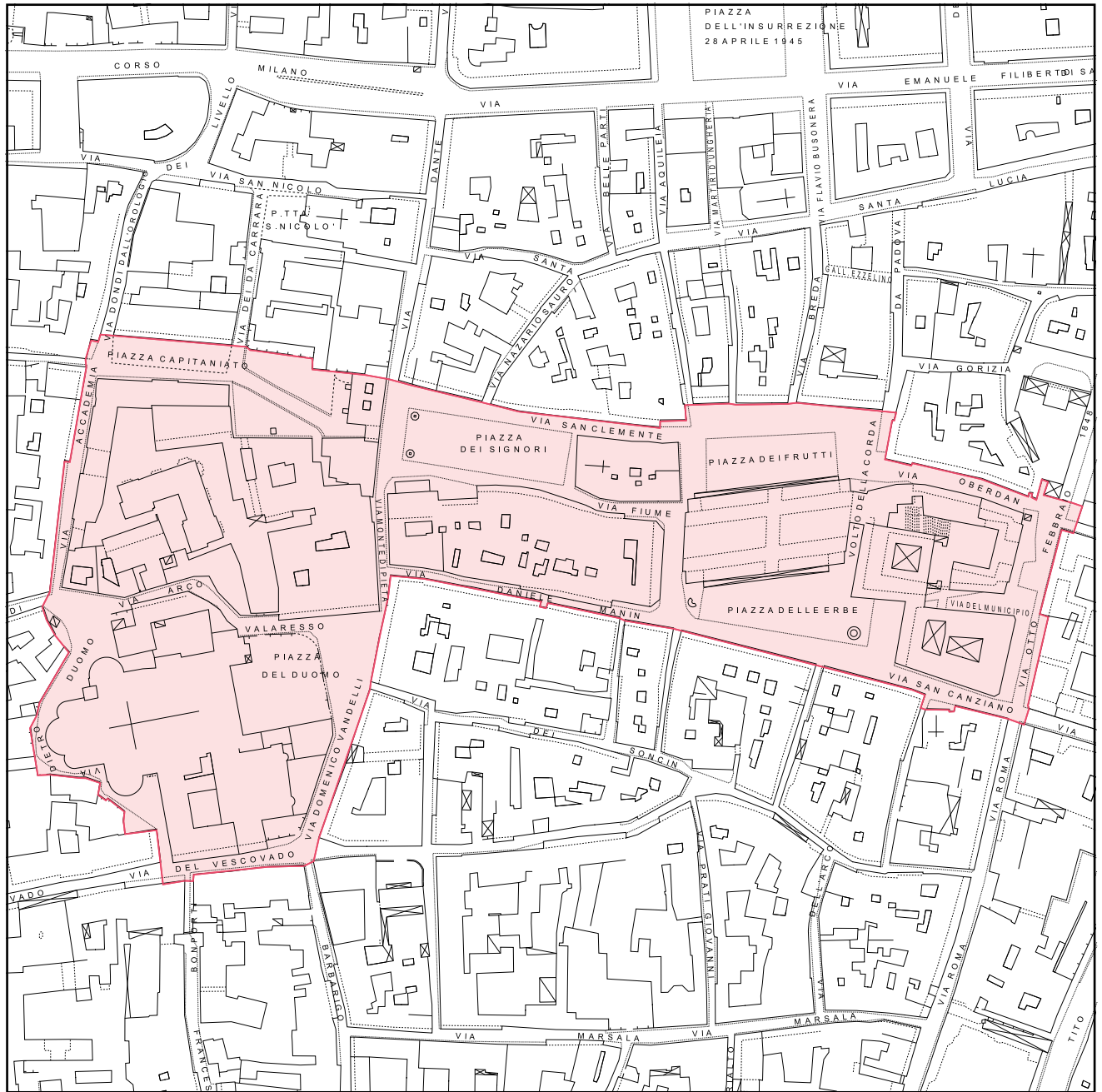
Palazzo della Ragione, Carraresi Palace, Baptistry and associated Piazzas

Legend

- | | | | | | |
|---|-------------------------------|---|---|---|---|
|  | Buffer zone
(about 530 ha) |  | 1. Scrovegni and Eremitani
(7.18 ha) |  | 3. Complex of Buildings
associated with the Basilica
of St. Anthony (5.19 ha) |
|  | Nominated Property |  | 2. Palazzo della Ragione
Carraresi Palace, Baptistry and associated
Piazzas (7.34 ha) |  | 4. San Michele
(0.25 ha) |

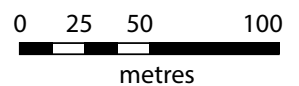
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03 Map of Component Part 3

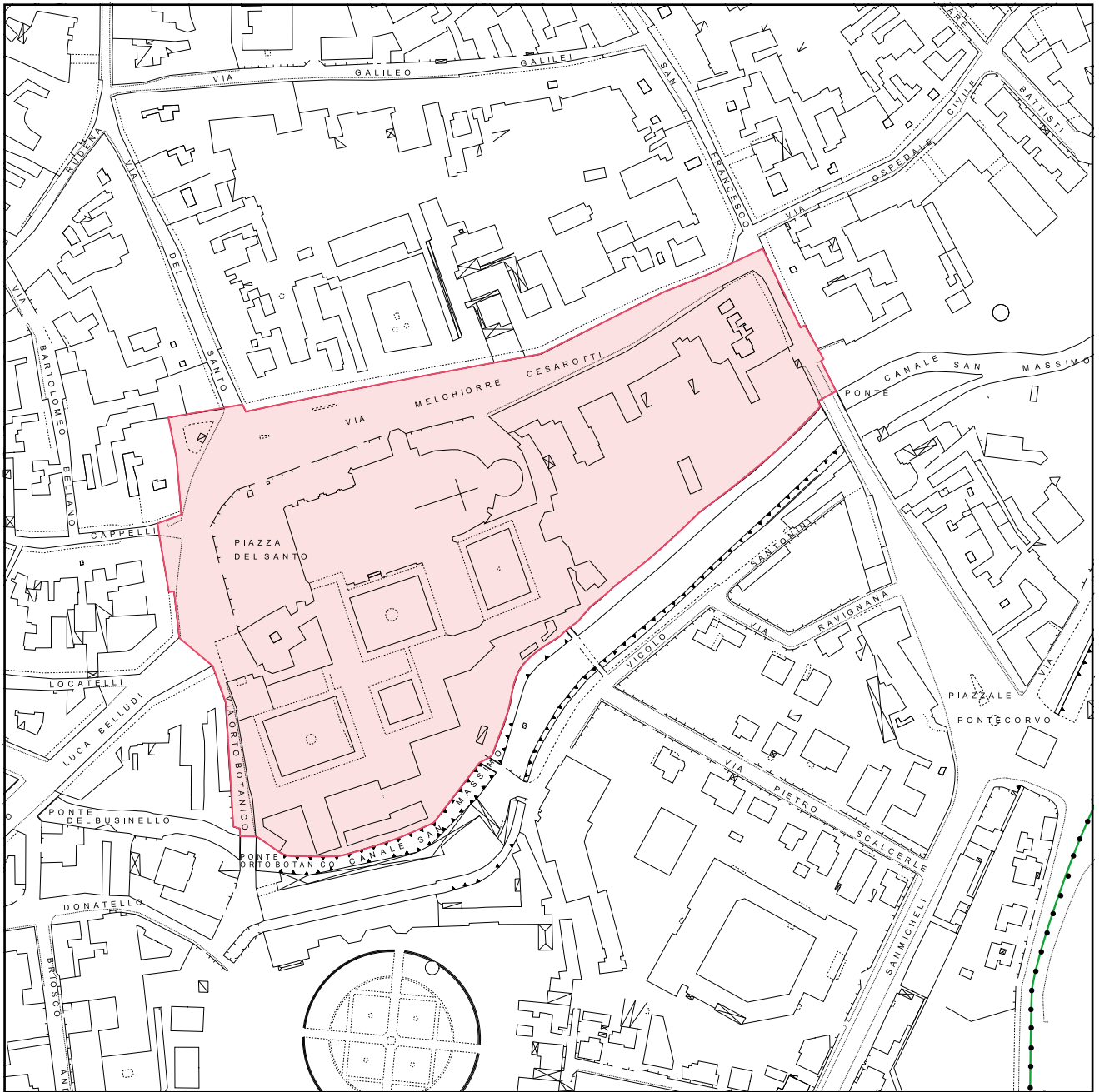
Buildings associated with the Basilica of St. Anthony

Legend

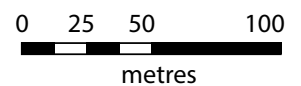
- | | | | | | |
|---|-------------------------------|---|---|---|---|
|  | Buffer zone
(about 530 ha) |  | 1. Scrovegni and Eremitani
(7.18 ha) |  | 3. Complex of Buildings
associated with the Basilica
of St. Anthony (5.19 ha) |
|  | Nominated Property |  | 2. Palazzo della Ragione
Carraresi Palace, Baptistery and associated
Piazas (7.34 ha) |  | 4. San Michele
(0.25 ha) |

(A3 in Atlas of Maps)

5031855



5031323



Area of Nominated Property and proposed Buffer Zone

Total area of the four component parts (nominated property): 20.58 ha

Area of individual component part:

1. *Scrovegni and Eremitani*: 7.18 ha
2. *Palazzo della Ragione, Carraresi Palace, Baptistery and associated Piazzas*: 7.34 ha
3. *Buildings associated with the Basilica of St. Anthony*: 5.19 ha
4. *San Michele*: 0.25 ha

Total area of buffer zone: 530 ha

TABLE X: NAME, LOCATION AND OWNERSHIP OF THE BUILDINGS HOUSING THE NOMINATED FRESCO CYCLES

Component part no	Names of the buildings making up the four component parts	Country	Region	Municipality / Address	Owner	Names of the owners
1	Scrovegni and Eremitani					
	Scrovegni Chapel	Italy	Veneto	Padua, Piazza Eremitani	State	Padua City Council
	Church of the Eremitani	Italy	Veneto	Padua, Piazza Eremitani	Ecclesiastical body	Diocese of Padua
2	Palazzo della Ragione, Carraresi Palace, Baptistery and associated Piazzas					
	Palazzo della Ragione	Italy	Veneto	Padua, Piazza delle Erbe	State	Padua City Council
	Cathedral Baptistery	Italy	Veneto	Padua, Piazza del Duomo	Ecclesiastical body	Diocese of Padua
	Chapel of the Carraresi Palace	Italy	Veneto	Padua, Via Accademia, 7	Private	Accademia Galileiana di Scienze, Lettere ed Arti
3	Buildings associated with the Basilica of St. Anthony					
	Basilica and Monastery of Saint Anthony	Italy	Veneto	Padua, Piazza del Santo	Ecclesiastical body	Pontifical Delegation for the Basilica St. Anthony of Padua
	Oratory of Saint George	Italy	Veneto	Padua, Piazza del Santo	Ecclesiastical body	Pontifical Delegation for the Basilica St. Anthony of Padua
4	San Michele					
	Oratory of Saint Michael	Italy	Veneto	Padua, Piazzetta San Michele	State	Padua City Council

Description of Property

The site covered by the 'Padova *Urbs picta*' nomination is a serial one in that it comprises the fourteenth-century fresco cycles to be found in eight different buildings or complexes of buildings spread around Padua's old city centre. These are grouped into four different component parts within an area that, in the fourteenth century, corresponded to the entire inhabited space within the city walls. Those four component parts are: (1) *Scrovegni Chapel and the Church of the Eremitani*; (2) *Palazzo della Ragione, Carraresi Palace, Baptistry and associated Piazzas*; (3) *Buildings associated with the Basilica of St. Anthony*; (4) *San Michele*.

Overall, this complex of historic monuments is known throughout the world and stands in a region where the tradition of wall frescoes dates back to the tenth century but would undergo extraordinary development during the course of the fourteenth century. Giotto's presence in the city around 1302 marks the beginning of a period of remarkable cultural and artistic achievements, which would continue throughout the century and produce frescoes of rare quality.

Giotto, Guariento, Giusto de' Menabuoi, Altichiero da Zevio, Jacopo Avanzi and Jacopo da Verona would all play a leading role in these achievements. Working for illustrious local families, the clergy, the city commune and the Carraresi court, these artists would decorate the interiors of religious and civic buildings (both public and private), producing works that would alter the way the city was perceived. Today, these fresco cycles can still be visited within their original buildings. And even though they are the work of different artists commissioned by different patrons to adorn structures of different character, these frescoes form a single narrative that reflects their shared origin in the art of Giotto. Each cycle is a personal interpretation of the artistic language developed by that master, and as such makes an exceptional contribution to the whole.

1.2 Proposed Statement of Outstanding Universal Value

a) Brief Synthesis

Within the old city centre of Padua - a place rich in history, artistic wealth and religious significance - the eight buildings or complexes of buildings that make up the four component parts of the nomination house frescoes that illustrate how, over the course of a century, Italian painting developed upon the innovative impetus, which originated with Giotto. Painted between 1302 and 1397, these cycles are entirely open to the public and constitute a unified whole distributed over an area of just a few square kilometres.

All these works draw upon the lessons learnt from Giotto, who within the city of Padua would create a unique masterpiece: the frescoes of the Scrovegni Chapel, which mark a fundamental turning-point in the history of art.

While painted by different artists for different types of patron within buildings of varying function, the Padua fresco cycles maintain a unity of style and content, which means that, as a single whole, they are unique. Within the artistic narrative that unfolds in this sequence of frescoes, the different cycles reveal both diversity and mutual coherence; as a result, they form one complex of work that is not only of exceptional beauty but can also be read and interpreted at different levels. The 'Padova *Urbs picta*' nomination covers fresco cycles that are housed in eight buildings or complexes of buildings: the Scrovegni Chapel, the Church of the Eremitani, the Palazzo della Ragione, the Cathedral Baptistry, the Chapel of the Carraresi Palace, the Basilica and Monastery of St. Anthony of Padua, the Oratory of St. George and the Oratory of St. Michael. Within the application, these are grouped into four component parts as follows: *Scrovegni and Eremitani* (part 1); *Palazzo della Ragione, Carraresi Palace, Baptistry and associated Piazzas* (part 2); *Complex of Buildings associated with the Basilica of St. Anthony* (part 3) and *San Michele* (part 4). Each one of the four has its own distinct dominant characteristic. The artists who played a leading role in this achievement were Giotto, Pietro and Giuliano da Rimini, Giusto de' Menabuoi, Altichiero da Zevio, Jacopo Avanzi and Jacopo da Verona. Working for illustrious local families, the clergy, the city commune or the Carraresi lords of the city, they would - within buildings both public and private, religious and secular - produce fresco cycles that gave birth to a new image of the city.

The aspects that account for the Outstanding Universal Value of these frescoes can be summarized as follows: technique and composition, all are large-scale works with a complex narrative content; date, all were produced during the course of the fourteenth century; authorship, all are the work of artists who are known to us by name; innovation in the depiction of pictorial space, starting from Giotto's exploration of the possibilities of perspective, they work towards a *trompe-l'oeil* depiction of space; innovation in the depiction of states of feeling, the works develop upon Giotto's interest in the realistic portrayal of human feelings; the new role of commissioning patron, the patrons begin to appear in the scenes depicted, and ultimately even take the place of figures participating in the biblical narrative. In effect, the works use a contemporary, secular setting to celebrate the ruling powers and associated noble families.

Giotto's arrival in the city marked a new relationship between artist and commissioning patron. And as artists passed from one patron to another, from one project to another, there was not only an interchange of ideas but also the creation of a situation that both nurtured closer links and stimulated rivalries. Padua thus

saw commissioning patrons take on a new role, requiring artists to produce work that celebrated their power and thus model a new image of the city itself.

The rejuvenation of fresco painting in fourteenth-century Padua was in part due to the fact that the city's aristocratic and burgher families commissioned the adornment of private chapels that would express their own social prestige. These commissions led to the frescoes in the Scrovegni Chapel, the Cathedral Baptistry, the Chapel in the Carraresi Palace, the Oratories of St. George and St. Michael and in various chapels within the Church of the Eremitani and the Basilica del Santo. More than any other city, Padua during the course of the century would see the emergence of a new interpretation of a 'place of worship'.

b) Justification for Criteria

Criterion i

From Giotto's work in the Scrovegni Chapel to that of the artists who followed him in the city, the fresco cycles in the 'Padova *Urbs picta*' nomination are an example of extraordinary creative genius. In Giotto's case, that genius resulted in: the rejuvenation of the tradition of fresco painting; a new depiction of pictorial space (in particular, the exploration of the relationship between the space in a painting and the actual space of its architectural setting); a new attention to the portrayal of human feelings and emotions; the adaptation of sacred art to serve the secular celebration of prestige and power.

While in Padua over the years 1303-1305, Giotto would paint his absolute masterpiece: the frescoes of the Scrovegni Chapel, which is now also the best-known and best-preserved of all his fresco cycles. After having completed the fresco cycle in the Franciscan Basilica at Assisi, the artist had worked for Pope Boniface VIII in Rome and ultimately moved to Padua, where he developed new ideas that would rejuvenate the tradition of fresco painting. The fourteenth century, in fact, would see the emergence of the use of perspective in the modelling of pictorial space. At times, the command of perspective might be rule-of-thumb but this was still a total innovation, and its potential in the representation and organization of pictorial space was first exploited by Giotto, in Padua. Perhaps in part thanks to contacts with figures at Padua University, the artist was able to develop his ideas on the pictorial depiction of three-dimensional space, and his handling of both interior and external scenes began to demonstrate a new skill in overcoming the two-dimensional plane of the painted surface: with an unprecedented degree of realism, figures were now painted within spaces that projected in depth. Thus Padua in the first years of the fourteenth century was witness to a new way of perceiving and depicting space, in part thanks to the recovery and re-application of notions that had been known to classical antiquity. Throughout the fourteenth century, artists

within the city - such as Giusto de' Menabuoi and Altichiero da Zevio - would develop the use of perspective to create the illusion of three-dimensional space on a two-dimensional surface.

Another innovative feature in Giotto's Scrovegni frescoes had been his attention to the depiction of human feelings and emotions. Never before had an artist shown such refinement in making each figure an individual, portrayed not solely as a physical body of defined volume and anatomy but also as a fully-fledged person whose reactions and feelings were captured with great psychological insight. Giotto was the first to attempt to people his scenes of biblical narrative with fully-rounded human beings, and this was another aspect of his art that would be developed upon in later fresco cycles within the city, in particular those by Jacopo Avanzi, Altichiero da Zevio and Jacopo da Verona.

Giotto's work in Padua also marked the beginning of pictures which aimed to depict religious subjects within the context of everyday life and contemporary history - a tendency which in literature might be said to have begun with Dante's *Divina Commedia*. When depicting scenes from the Bible, both Giotto and those who worked with him or after him would include not only saints and prophets, patriarchs and madonnas, but also recognizable contemporary figures and depictions of the clients who had commissioned the work (perhaps together with members of their family). At first, these depictions were only intended as portraits, but soon these contemporary figures were shown participating in the lives of the saints or biblical events; indeed, characters in the gospel narrative might even be depicted with their features.

Criterion ii

The different fresco cycles and works that make up 'Padova *Urbs picta*' illustrate the extraordinary interchange of ideas which existed between leading figures in the worlds of science, literature and the visual arts. United by shared cultural and human values, these figures would enjoy the patronage of not only Enrico Scrovegni but also of the court of Padua and the families connected to it.

By the beginning of the fourteenth century, the political, social and intellectual climate within Padua was benefitting from a period of peace, stability and steady development, a combination of circumstances, which made the city a model to which various other centres in Italy aspired. From 1318 onwards the city was ruled by the Carraresi family. The cultural climate established by their court has been described as 'pre-humanist' - thanks partly to the presence in the city of the poet Francesco Petrarch - and within this setting an early form of courtly International Gothic flourished. Moreover, Padua University, one of the oldest in the world, played its part in furthering exchanges between the scientific and artistic world - especially with regard to developments in the science of optics, an important

influence on the exploration of spatial depiction to be seen in the work not only of Giotto but also of Guariento, Giusto de' Menabuoi and Altichiero da Zevio.

At the same time, there were active cultural circles within monasteries and other religious foundations, as well as those which centred around the court of the city's ruler. And exchanges of ideas also occurred between clients commissioning works and the artists from other Italian cities that had been called to Padua to collaborate on the various fresco cycles. Those commissioning works in the city made specific requests of their artists, perhaps inspired by scientific and astrological allegories or ideas on sacred history gleaned from contemporary intellectuals and scholars. And those artists showed great skill in giving these ideas visual form. This was, in fact, a period that saw a certain competitiveness between different patrons, who might hold political or religious power in the city or else be members of its most illustrious families. Sometimes these patrons commissioned the same artist - his work being highly appreciated - but what they required was that the work produced should not only reflect the function of the building it was to adorn but also celebrate themselves (such celebration almost always being incorporated within the religious content of the work).

Following Giotto's arrival in the city and the creation of his major work here, the Scrovegni Chapel, the visual arts in Padua flourished, thanks to the presence of artists who took the Tuscan as their model. Drawn here from such cities as Milan, Rimini and Verona, these were men whose interaction with each other and with the works of Giotto would be a feature of painting in Padua throughout the fourteenth century. The artists who came to Padua from outside were exposed to new cultural ideas and, thanks primarily to Giotto's great masterpiece, encountered advances that would enrich their knowledge of technique and formal composition. Over closely-linked periods of time, they worked on projects that were located within a single city, hence there were plenty of opportunities for the exchange of technical know-how between those who either collaborated on one particular fresco cycle or succeeded each other as court artists. It was this which would make Padua the centre from which new cultural ideas and artistic practices spread elsewhere.

Criterion iii

The fresco cycles covered by the nomination bear witness to a fundamental moment in the history of art, when, in both technical and formal terms, Giotto rejuvenated the ancient technique of fresco painting. Further developed upon by the other artists who would work in the city, the invaluable body of knowledge contained within his Scrovegni frescoes would inform the different cycles painted in the city throughout the course of the fourteenth century. Another key aspect of these frescoes is that they were an instrument for the assertion of power by Padua's ruling class, particularly of the Carraresi court and those associated with it. This is

a sociological feature of fresco commissions that would continue to be significant right up to the beginning of the twentieth century.

Drawing upon what was known about the fresco techniques of classical antiquity, Giotto would develop a workshop tradition in which artists possessed the technical skills to adapt to the demands of a particular commissioning patron and the nature and location of the support surface upon which the fresco was to be painted. It was the extraordinary technical abilities possessed by the artists who followed him that would be decisive for their success, the Padua fresco cycles not only becoming a model for others but also proving remarkably resistant to the passage of time. In this veritable rebirth of a pictorial technique, Padua therefore supplied a new way of both seeing and depicting the world. After these works, artists could no longer ignore what Giotto and his followers had done in exploring the pictorial rendition of space; what had been achieved in frescoes that can be taken as heralding the advent of Renaissance perspective. The Tuscan's innovations mark a new era in the history of art, producing an irreversible change in direction.

Over the following centuries, Padua would remain one of the key centres of fresco painting in Europe, thanks to the work of such figures as Andrea Mantegna in the fifteenth century, Titian in the sixteenth, Pietro Liberio in the seventeenth, Sebastiano Ricci in the eighteenth and finally Massimo Campigli and others in the twentieth. Such continuity is clear evidence of how deeply rooted the lessons learnt from Giotto had become in this area, and of how they were developed upon over the centuries. Nor should one overlook the fact that the fresco tradition benefitted from the presence of other artists in the city. Their sketchbooks, models, cartoons and even recipes for the preparation of paints meant that fundamental information circulated between artists; that practical know-how within a workshop was handed down from generation to generation. Clear evidence of this renewed influence of fresco painting can be seen as early as 1398, in the *Libro dell'Arte* that Cennino Cennini wrote in Padua itself; in this, the very first treatise in history with detailed practical accounts of different artistic techniques, the author explains at length the fresco techniques used by Giotto, whose work is described as marking “the beginning of modern painting”. The author, who like Giotto and Giusto de' Menabuoi was from Tuscany, was in Padua as court painter to the Carraresi, and made a conscious decision to write his work in the vernacular, in his case a mix of both Tuscan and Veneto. Clearly, he wanted to make sure that information regarding this technique was easily accessible, and that the great fresco tradition which Giotto had started in Padua would survive and flourish over as large an area as possible.

Finally, one should also point out that the iconography developed by the fresco painters of fourteenth-century Padua would frequently be a source of inspiration

not only for other painters but also for sculptors and goldsmiths, whose work was another channel through which it became familiar in Europe as a whole.

c) Statement of Integrity

The diverse yet complementary parts that are covered by the 'Padova *Urbs picta*' nomination possess all the features required to demonstrate Outstanding Universal Value. As a whole, these works recount the history of an extraordinary artistic revolution, which began with Giotto and would have consequences that can still be seen in the field of mural painting.

The four component parts covered by the candidacy nomination comprise eight buildings or complexes of buildings in the centre of Padua - some publicly, some privately owned; some secular, some religious. All come under national and local legislation regarding listed buildings, which has protected not only the four parts that make up the nomination but also the entire area of the old city centre that forms their buffer zone. This entire centre is homogeneous in character and incorporates the various area, which saw important development during the fourteenth century, the period over which the different fresco cycles were produced.

The works illustrate the development of this medium within the city throughout the fourteenth century, and the buildings which house them are still used in a way that is compatible with their historical and artistic importance; all of those which had a religious function have maintained it to some degree.

All the component parts in the 'Padova *Urbs picta*' nomination illustrate the various aspects of a new image city in the fourteenth century, be they political, religious, artistic, cultural, social or commercial. It was that new image which would then become a model followed by other Italian cities in their pictorial representation of themselves.

Thanks to the activity of the institutional bodies with designated responsibilities in this field (Padua City Council, the Ministry for Cultural Heritage and Activities, the University of Padua), each of the bodies that own the different sites have, with the help of both public and private financing, promoted the research, maintenance and restoration work necessary to maintain the various fresco cycles in a good state of conservation. Such work means that each of the single parts can still be read and understood both individually and in relation to each other.

d) Statement of Authenticity

The authenticity of the component parts that make up the 'Padova *Urbs picta*' nomination is borne out by an exceptional range of bibliographic source material, ranging from documents that are contemporary with the creation of the works themselves to the studies in which scholars throughout the world continue to publish the fruits of their research.

The various procedures used in ascertaining this authenticity drew upon: the cataloguing of actual works (via the Ministry for Cultural Heritage and Activities, the department responsible for cultural heritage still owned by ecclesiastical bodies and the City of Padua's MABI service); specific graphic and photographic records; archive documents and bibliographical materials; the body of documentation resulting from metric and photogrammetric surveys carried out by the offices of the Padua City Council responsible for such work. The Padua fresco cycles are still fully legible, and the iconography used within them can be identified as belonging to authentic work of known fourteenth-century artists. Furthermore, their authenticity is supported by technical analysis carried out during different campaigns of restoration to examine the materials in the paints used and the support to which these paints were applied. Various historical documents - some of civic or religious origin, others literary texts or works associated with the University - provide us with information regarding the original use and function of the buildings: public or private religious worship; monastic; civic; the expression of political power. As a whole, these buildings made up the heart of the city, being those of the greatest social, political or religious significance within the city walls. And even nowadays, this is the area of the city that continues to perform a good number of those original functions (see Table II).

It should also be pointed out that the eight buildings or complexes of buildings are still in their original location, and that the fresco cycles are still in the place for which they were painted. The overall context within which they exist - that is, the area containing the buildings which house the different cycles - is still that which was enclosed within the old city walls and now coincides with the centre of the historic city. Furthermore, the individual buildings and complexes have maintained their original names.

e) Requirements of Protection and Management

All of the buildings and complexes of buildings which house the frescoes included in the nomination come under the strictest protective measures laid down by Italian law (listed buildings), the main expression of which is the law decree 22/01/2004 n. 42, known as the *Codice dei Beni Culturali e del Paesaggio* (Code for the Cultural Heritage and Landscape) There are further protective measures in the instruments for territorial administration that exist at both a regional, provincial and city level, all guaranteeing the preservation of the characteristics of Outstanding Universal Value possessed by the buildings and their surroundings.

The buffer zone is bound by the perimeter of Padua's old city centre, an area

that comes under special protective measures laid down in Padua City Council's "Works Ordinance" (*Piano degli Interventi*; see Chapter 5.d). In this area, the buildings are classified on the basis of their historical interest and cultural importance, with a description of the sort of operations that are permissible, depending upon the category to which they belong. In short, all the buildings housing the fresco cycles in the nomination are subject to the most rigorous forms of protection envisaged by Italian law.

The areas around the buildings themselves, which are of particular importance to their conservation (forming so-called 'areas to be respected'), come under measures laid down by national legislation. This means that any sort of intervention or operation that would affect not only the buildings but also the circumambient external spaces has to be approved by the appropriate superintendencies, which are responsible for deciding if the proposed work is compatible with the conservation of a structure's historical, artistic and architectural value. Such departments of superintendence can give or refuse authorization, as well as requiring modifications to a proposal and laying down other requirements.

Furthermore, all the buildings come within the categories of the Works Ordinance subject to the strictest measures of conservation (A and B). This Ordinance envisages that these buildings may only undergo restoration work that has been authorized by the appropriate superintendencies (local agencies of the Ministry for Cultural Heritage and Activities). Whether private individuals, public authorities or ecclesiastical bodies, the owners of the buildings are legally required to adopt the measures of protection and conservation laid down by Italian legislation regarding the cultural heritage, and they can only initiate any such work after it has been authorized by the appropriate Superintendency. Furthermore, they must also respect local legislation with regard to work within the old city centre.

All of this demonstrates that the fresco cycles included in the nomination enjoy the highest levels of protection at both a national and a local level, and that there can be no work upon them without all the necessary authorization from the various superintendencies and other local agencies of the Ministry for Cultural Heritage and Activities.

In preparing the nomination it became apparent that a new system of overall management would have to be introduced, predicated upon close coordination between the different bodies that own the buildings and complexes of buildings which house the fresco cycles. Thus from independent management by four different bodies - Padua City Council, the Accademia Galileiana di Scienze, Lettere ed Arti, the Pontifical Delegation for the Basilica of St. Anthony of

Padua (together with the 'Veneranda Arca di Sant'Antonio') and the Diocese of Padua - one moved to a model of governance in which the City Council presided over a Committee whose members included those bodies as well as representatives of the Regional Government of the Veneto, the Ministry for Cultural Heritage and Activities and the University of Padua (present as scientific consultants).

This new system of administration arose from close discussion between those involved and, as the nomination was being drawn up, saw Padua City Council take on the role of overall coordination. This function was, to be more specific, taken on by the Council's Cultural Affairs Department, through a specially-created agency within its 'Culture, Tourism, Museums and Libraries' section. This agency has guaranteed: adequate scientific supervision (drawing on the specific expertise of the Director and Conservator; see the Plan of Administration for further details) project management, promotional activities and communications (Executive Secretariat). Since 2014, representatives of each of the bodies belonging to the Committee have taken an active part in the coordination meetings held on a monthly basis. And in July 2016 all the institutional partners involved in the nomination signed a 'Note of Interest' and then, in April 2018, a *Memorandum of Understanding for the Drafting and Implementation of a Management Plan for 'Padova Urbs picta'*.

The Italian Ministry for Cultural Heritage and Activities participates in the Committee both through the central and local offices concerned with such issues - in particular, the Territorial Superintendency and the *Istituto Superiore per la Conservazione e Restauro* (Higher Institute for Conservation and Restoration) in Rome, the latter being Italy's supreme body in the field of preservation and restoration. Alongside the actual administration structure there are also representatives of civic associations who have a consultative role. Padua City Council has also engaged in discussions with representatives of the manufacturing and business sectors.

The shared strategy embodied in the Plan of Administration is predicated upon the 5 C's (Conservation, Capacity Building, Communication, Communities and Credibility) and will guarantee constant monitoring of the activities outlined in the various Plans of Action. It is envisaged that the Work Group will be maintained in existence and that coordination and the activities of the Executive Secretariat will be reinforced through the formal incorporation of the body within the structures of Padua City Council's Department of Cultural Affairs, and through the creation of a UNESCO office.



2 VISION AND MISSION

2.1 The vision

The ‘Padova *Urbs picta*’ UNESCO nomination has had and will have great implications not only for our city’s future political-cultural and tourism strategies, but also for its self-representation. Indeed, for many years, the city had forgotten that its great cycle of fourteenth-century frescoes was unique and that it was an integral part of the city’s identity. The main elements constituting that which today can be seen as a trail or an itinerary characterized by a unifying theme, were once perceived and shown as separate; all of the attention was focused on the Scrovegni Chapel which would then open up to the Church of Santi Filippo e Giacomo (Church of the Eremitani), the Palazzo della Ragione, the Cathedral Baptistery, the Chapel of Carraresi Palace, the Basilica and Monastery of St. Anthony and the Oratories of Saint George and of St. Michael. Each item of heritage was represented and narrated individually, while the strong historical and cultural connection at the origin of was pushed to the background.

If the fourteenth-century opened with the inauguration of the Scrovegni Chapel and its fresco cycle on 25 March 1305, it can also be maintained that this truly golden era of the City of Padua came to a close one century later, in 1405, with the defeat of the Carraresi and the submission of the City of Padua to the Republic of Venice. During that same the fourteenth-century , Padua, like other parts of North Italy, was marked by significant changes in the political regime, with the move from being a Free Commune to a Signoria. It was a change of regime and a change in the political-institutional models contextualizing the political ambitions which led Enrico Scrovegni to build his Chapel as a means of celebrating his person. Enrico Scrovegni’s dedication of the Chapel to Maria is emblematic: for the first time a fresco cycle depicting a religious subject was so arrogantly commissioned by a non-religious person. After all, Enrico Scrovegni imagined a “regal” role for himself and calling Giotto to Padua served to solemnify his *status*.

The same ambitions were behind that *ante litteram* real cultural policy in which the Carrarese court, and various representatives of it, modelled the city on its own image: Padua was Carrarese, the Carraresi were Padua. This is the thread, which holds together the fresco cycle making up the complex theme of *Urbs picta*. Soon the Carraresi Castle will be added to this extraordinary cultural heritage, a large monumental complex under restoration that Padua City Council intends to use as the largest exhibition space in the city, in this way completing Padua’s cultural offer, and which will function as a connection between the various areas making up ‘Padova *Urbs picta*’.

Ultimately, with its UNESCO nomination the city of Padua is radically reviewing its own identity: a process which will have profound implications on future civic cultural policies.

As a matter of fact, with the delineation of 'Padova *Urbs picta*', the internal cultural geography of Padua changes: next to the museum 'island', the first component of the serial site containing the Scrovegni Chapel, the Musei Civici agli Eremitani and the Church of the Eremitani, three further areas with close historical-cultural connections between them take their places. The second component includes Piazza delle Erbe, Piazza della Frutta, and Piazza Duomo up to Piazza Capitaniato, within which are Palazzo della Ragione, the Cathedral Baptistery and the Palace with the Carraresi Chapel. The third is delineated by the complex of buildings dedicated to St. Anthony, including the Basilica of St. Anthony and the Oratory of St. George. Lastly, the fourth component, which serves as a true intersection, is made up of Piazza Castello and the Oratory of St. Michael. The Carraresi Castle forms a part of this area, even though it is outside of the nominated perimeter. This group of architectural resources and fresco cycles taken together oblige one to reinterpret the city's identifying theme.

It is a reinterpretation which has repercussions for the overall strategies for safeguarding and promoting the entire urban context. We are faced with a real change of model: from a segmented and scattered approach to a systematic one. Ultimately, the creation of 'Padova *Urbs picta*', and the sharing of this fundamental cultural step with the other owning bodies, represents an important transformation in the city's self-perception, as it discovers its deepest roots and, in a certain fashion, reconciles with its own history, staunches its wounds and gives proper consideration to the works and to the artists which marked so uniquely and symbolically its fourteenth century.

This process has continued for many years and has seen the involvement of the local community, its institutions, its historic university, the Diocese of Padua, the Basilica of St. Anthony and its governing bodies, the Accademia Galileiana, the Ministry for Cultural Heritage, prestigious cultural institutions and bodies, and many groups and associations which, with different cultural approaches and means, have contributed to this project for the definition and creation of 'Padova *Urbs picta*'.

This project also has repercussions for all the main local government public policies, from city planning to traffic and roads, with ever more care and attention being paid to the new spatial, cultural and planning spaces resulting as a consequence of the new urban identity following the presentation of Padua as *Urbs picta*.

2.2 The mission: preserve the Outstanding Universal Value

The main aim of the Management Plan is to specify how the Outstanding Universal Value (OUV) of the nominated site must be preserved, preferably through a participation planning process.

Even though they are very well-known (some more than others) and well-preserved fresco cycles, only starting from the beginning of the nomination phase for World Heritage did the managing bodies and all of those who have been involved for different reasons realize their Outstanding Universal Value also as a collection.

This highly cultural operation has already provided concrete results through involving many entities both within the city and external to it. ‘Padova *Urbs picta*’ has become a shared and widespread heritage and is turning into a project encompassing an ever-growing number of participants, public and also private. The current (and medium-term future) conservation and protection aspect is certainly very positive, starting from the strategies carried out to protect and safeguard the Scrovegni Chapel, taken on thanks to the collaboration with the main Italian body in the area of conservation and restoration, the Higher Institute for Conservation and Restoration of the Ministry for Cultural Heritage and Activities.

It is a conservation model of excellence, which is going to be applied, with the correct regard for individuality, to all the other buildings, and monumental complexes with the nominated fourteenth century fresco cycles (see Network Action Sheet A2).

Part of the mission of the Management Plan is to involve the communities in order that they feel a shared responsibility for the conservation of the heritage in ‘Padova *Urbs picta*’ and to identify the most appropriate means for them to play an active role in the years to come (see Chapter 3).

2.3 The “5C” strategy: Credibility, Conservation, Communication, Capacity-building and Community

The methodology used in the structuring of the Management Plan, and in the consequent Action Plan, is inspired by the “Budapest Declaration” (see the detailed sheet) approved by the World Heritage Committee in 2002 and containing the commitment of the members of the committee to manage “World Heritage in all its diversity, as an instrument for the sustainable development of all societies through dialogue and mutual understanding”.

The sites listed on the World Heritage List are assets held in trust to pass on to future generations, pursuing the following objectives:

- strengthen the *Credibility* of the World Heritage List, as a representative and geographically balanced testimony of cultural and natural properties of Outstanding Universal Value;
- ensure the effective *Conservation* of World Heritage properties;
- promote the development of effective *Capacity-building* measures, including assistance for preparing the nomination of properties to the World Heritage List, for the understanding and implementation of the World Heritage Convention and related instruments;
- increase public awareness, involvement and support for World Heritage through *Communication*.

BUDAPEST DECLARATION ON WORLD HERITAGE

- *We, the members of the World Heritage Committee, recognize the universality of the 1972 UNESCO World Heritage Convention and the consequent need to ensure that it applies to heritage in all its diversity, as an instrument for the sustainable development of all societies through dialogue and mutual understanding.*
- *The properties on the World Heritage List are assets held in trust to pass on to generations of the future as their rightful inheritance.*
- *In view of the increasing challenges to our shared heritage, we will:*
 - **encourage** countries that have not yet joined the Convention to do so at the earliest opportunity, as well as with other related international heritage protection instruments;
 - **invite** States Parties to the Convention to identify and nominate cultural and natural heritage properties representing heritage in all its diversity, for inclusion on the World Heritage List;
 - **seek to ensure** an appropriate and equitable balance between conservation, sustainability and development, so that World Heritage properties can be protected through appropriate activities contributing to the social and economic development and the quality of life of our communities;
 - **join to co-operate** in the protection of heritage, recognizing that to harm such heritage is to harm, at the same time, the human spirit and the world's inheritance;
 - **promote** World Heritage through communication, education, research, training and public awareness strategies;
 - **seek to ensure** the active involvement of our local communities at all levels in the identification, protection and management of our World Heritage properties;
- *We, the World Heritage Committee, will co-operate and seek the assistance of all partners for the support of World Heritage. For this purpose, we invite all interested parties to co-operate and to promote the following objectives:*
 - **strengthen the Credibility of the World Heritage List**, as a representative and geographically balanced testimony of cultural and natural properties of outstanding universal value;
 - **ensure the effective Conservation of World Heritage properties;**
 - **promote the development of effective Capacity-building measures**, including assistance for preparing the nomination of properties to the World Heritage List, for the understanding and implementation of the World Heritage Convention and related instruments;
 - **increase public awareness, involvement and support for World Heritage through communication.**
- *We will evaluate, at our 31st session in 2007, the achievements made in the pursuit of the above-mentioned objectives and in support of this commitment.*

To this, which was defined as the “4 ‘C’ Strategy” in 2007, the World Heritage Committee decided to add a fifth ‘C’, which stands for *Communities*, to highlight the fundamental role of the participation of civil society in the Convention’s activities.

More recently (particularly since September 2015) the ‘5 C Strategy’ has been brought in line with the “Objectives of the 2030 Agenda” (see Fig. 1), to which all of the agencies of the system of the United Nations are invited to contribute.



Fig. 1, The Objectives of the 2030 Agenda



3 THE GOVERNANCE



Introduction

Padua City Council is the promoting body of the nomination, a project which truly began in 2014. Before that, the city council had approved, during the 22 February 2010 session, the “Motion to propose the inscription of the City of Padua on the UNESCO list of sites due to the importance and the unique nature of the Scrovegni Chapel and Giotto’s fresco cycles”. From that moment on it was clear that this was a question of an extremely high-level cultural policy, which would go beyond the boundaries of the city and of Italy itself, to launch itself into the area of a heritage of universal value. The demonstration of this is the fact that, since then, the process whose objective was to inscribe the fourteenth century fresco cycles onto the World Heritage List has never been interrupted, despite the various changes of local government the city has been through.

After an initial recognition of the request to update the Tentative List (to which Italy had only added the Scrovegni Chapel in 2006), it became clear how much larger and more complete the range of fourteenth century fresco cycles still in an excellent state of conservation in the city is. Mapping them highlighted what has since become the current structure of the series nomination, described in detail in Chapter 2 of the Dossier: eight buildings and monumental complexes with superb fresco cycles, grouped into four components.

Since its initial recognition in the management systems, the series nomination project has made it equally as clear that, as well as the buildings owned and managed directly by Padua City Council, there are buildings belonging to another three important bodies in Padua (Accademia Galileiana di Scienze, Lettere ed Arti, Basilica and Monastery of St. Anthony - Pontifical Delegation for the Basilica of St. Anthony of Padua - Veneranda Arca del Santo, Diocese of Padua) and that therefore it would be necessary to institute an efficient and effective form of coordination in order to proceed in the best possible manner.

3.1 The Committee during the nomination phase

In July 2016 the owning bodies - Padua City Council, Accademia Galileiana di Scienze, Lettere ed Arti, Basilica and Monastery of St. Anthony - Pontifical Delegation for the Basilica of St. Anthony of Padua - Veneranda Arca del Santo, and Diocese of Padua - along with the University of Padua, the Ministry for Cultural Heritage and Activities, and the Regional Government of the Veneto, joined the “Committee for the ‘Padova *Urbs picta*’ nomination”.

This first nucleus of the future management system chose Padua City Council as the lead body, the coordinator.

The Nomination Committee was situated in the office of the Councillor for Culture, which assigned the coordination of the activity to the Executive in charge of the Culture, Tourism, Museums and Libraries Section with the support of the Section personnel, highly qualified professionals working in the Musei Civici of Padua.

Within the Committee, the scientific supervisors were nominated, the Director of the Musei Civici of Padua, the project manager and the Executive Secretariat, entrusted to the Conservator of the Museo d'Arte Medioevale e Moderna.

Fig. 2, Signing of the *Memorandum of Understanding for the Drafting and Implementation of a Plan of Administration for 'Padova Urbs picta'*, 2018



The current structure is composed of the following figures:

Role	Representative
Delegate of the Mayor for the political coordination of the nomination	Councillor for Culture
Scientific Director	Executive in charge of the Culture, Tourism, Museums and Libraries Section of Padua City Council
<i>Project manager</i>	Consultant for Padua City Council
Executive Secretariat	Conservator of the Museo d'Arte Medioevale e Moderna - Culture, Tourism, Museums and Libraries Section of Padua City Council
Support for the nomination	Official of the UNESCO Office of the Ministry for Cultural Heritage and Activities
Conservation of the monuments and supervision of the restoration of the fresco cycles	Official of the Ministry for Cultural Heritage and Activities area (Superintendency for Archaeology, Fine Arts and Landscape in the Venice, Belluno, Padua and Treviso Areas); Personnel of the Higher Institute for Conservation and Restoration of the Ministry for Cultural Heritage and Activities; Official of Padua City Council's Monumental Building Office
Accademia Galileiana di Scienze, Lettere ed Arti	Secretariat (Representative of the owning body)
Basilica of Saint Anthony, Pontifical Delegation for the Basilica of St. Anthony of Padua, Veneranda Arca di S. Antonio	President Veneranda Arca di S. Antonio (Representative of the owning body)
Diocese of Padua	Director Diocesan Museum, Supervisor of Cultural Affairs Office and Legal Office of the Diocese of Padua (Representatives of the owning body)
University of Padua	Vice Chancellor (scientific support) and the University Language Centre (translation service)

Other technical staff involved	
Mapping Service	Surveyor for Town-Planning, Building Registry Services and Mobility Section, Padua City Council
Photographic Archive	Photographers, Photographic Archive of the Musei Civici of Padua - Culture, Tourism, Museums and Libraries Section
Graphics	Graphic Designers, Graphics Office, Culture, Tourism, Museums and Libraries Section
Collection tourism data	Officials of Tourist Office, Culture, Tourism, Museums and Libraries Section
Administration	Officials of Administrative Service, Culture, Tourism, Museums and Libraries Section

As highlighted above, the UNESCO Office of the Ministry for Cultural Heritage and Activities and the University of Padua form part of the Nomination Committee, providing support for the nomination and scientific consultancy, as well as the Regional Government of the Veneto.

The Ministry for Cultural Heritage and Activities also participates in the Committee through the constant presence of the official Offices of the central and competent territories, in particular through the Superintendency for Archaeology, Fine Arts and Landscape in the Venice, Belluno, Padua and Treviso Areas and the personnel of the Higher Institute for Conservation and Restoration in Rome, the most important institution for conservation and restoration in Italy.

All of the institutions mentioned above undersigned in April 2018 the *Memorandum of Understanding for the Drafting and Implementation of a Management Plan for 'Padova Urbs picta'* (see detailed sheet).

Proposal of nomination of "*Padova Urbs picta. Giotto's Scrovegni Chapel and Padua's fourteenth-century fresco cycles*" to register on the UNESCO World Heritage List

MEMORANDUM OF UNDERSTANDING FOR THE DRAFTING AND IMPLEMENTATION OF THE MANAGEMENT PLAN

between
Padua City Council
and
Ministry of Cultural Heritage and Activities and Tourism
Regional Government of the Veneto
Accademia Galileiana di Scienze, Lettere ed Arti
Pontifical Delegation for the Basilica of St. Anthony of Padua
Diocese of Padua
Veneranda Arca del Santo
University of Padua

Given the Convention on the Protection of World, Cultural and Natural Heritage (Paris, 16 November 1972);

Given the Legislative Decree of 20 October 1998, n. 368 laying down rules for the "Establishment of the Ministry for Cultural Heritage and Activities pursuant to art. 11 of the law of 15 March 1997, n. 59";

Given the Presidential Decree of 2 July 2009, n. 91 "Regulations for the reorganization of the Ministry and the organization of the Offices of direct collaboration of the Ministry for Cultural Heritage and Activities";

Given article 1, paragraph 2 and 3 of the Law of 24 June 2013, n. 71;

Given the Decree of the President of the Council of Ministers of 29 August 2014, n. 171, bearing the new regulations governing the organization of the Ministry of Cultural Heritage and Activities, of the offices of the direct collaboration of the Minister and the independent Performance Assessment Body, in accordance with Article 16, paragraph 4, of the Decree-Law of 24 April 2014, n. 66, converted, with amendments, by the law of 23 June 2014, n. 89;

Given the Law of 20 February 2006, n. 77 "Special measures for the protection and use of sites of cultural, scenic and environmental interest, included in the World Heritage List, placed under the protection of UNESCO";

Given that the coordination and technical-scientific advice for the drafting of Management Plans, linked to the Italian nominations, and for the related obligations following the registration of the cultural sites, fall within the competence of the UNESCO World Heritage Bureau in the Secretariat General of the Ministry of Cultural Heritage and Activities and Tourism;

Considering that the coordination and promotion of UNESCO sites in the Veneto Region are among the competencies assigned to the Cultural Heritage Enhancement Sector of the General Competitiveness Department of the Regional System and Skills Development;

Given the current regulations on the protection and conservation of cultural heritage and in particular:

- the Legislative Decree of 22 January 2004, n. 42 "Code of cultural heritage and landscape" and subsequent amendments and additions;
- the Regional Law of 5 September 1984, n. 50 "Rules regarding museums, libraries, archives of local authorities or local interest";
- the Regional Law of 5 September 1984, n. 51 "Interventions by the Regional Government for the development and dissemination of cultural activities";

Considering that since 2003 the Veneto Region has been registered with the Association "Cities and Italian UNESCO World Heritage Sites"; since 2007 it has become part of the Association's Technical Scientific Committee and there is a Cultural Heritage and Landscape Valorisation Office that coordinates the Table of the UNESCO sites of the Veneto;

Given the Owning bodies of the buildings listed below on the serial site and located in Italy:

PADUA CITY COUNCIL

- Scrovegni Chapel
- Palazzo della Ragione
- Oratory of Saint Michael

ACCADEMIA GALILEIANA DI SCIENZE, LETTERE ED ARTI

- Chapel of the Carraresi Palace

PONTIFICAL DELEGATION FOR THE BASILICA OF ST. ANTHONY OF PADUA

- Basilica and Monastery of Saint Anthony
- Oratory of Saint George

DIOCESE OF PADUA

- Church of the Eremitani
- Cathedral Baptistery

Considering that in the year 2014 Italy included in the national tentative list the serial site “Padova *Urbs picta*. Giotto’s Scrovegni Chapel and Padua’s fourteenth-century fresco cycles” to inscribe on the UNESCO World Heritage List, including all the fresco cycles preserved in the eight buildings listed above;

Considering that Padua City Council has been recognized as the lead body of the nomination project for which the scientific director is also responsible;

Considering that one of the fundamental requisites for insertion of the site into the World Heritage List is that it is endowed with an adequate Management Plan as indicated in paragraph 108 of the UNESCO “Operational Guidelines for the Implementation of the World Heritage Convention”;

Considering that the signatories subscribed in 2016 to join the Nomination Promotion Committee of the “Padova *Urbs picta*. Giotto’s Scrovegni Chapel and Padua’s fourteenth-century fresco cycles” to inscribe on the UNESCO World Heritage List;

Considering the need to coordinate the activities of signatories and increase collaboration for the protection and enhancement of the heritage concerned;

Considering the need to sign a Memorandum of Understanding for the purpose of drafting and implementation of a Management Plan for the serial site ‘Padova *Urbs picta*. Giotto’s Scrovegni Chapel and Padua’s fourteenth-century fresco cycles”;

THE FOLLOWING IS AGREED UPON

Art. 1

The signatories undertake to coordinate and collaborate, each within their own competencies and in accordance with their own regulations, for the conservation and management of the serial site ‘Padova *Urbs picta*. Giotto’s Scrovegni Chapel and Padua’s fourteenth-century fresco cycles” for which a request is made to inscribe on the UNESCO World Heritage List;

Art. 2

The collaboration activity is aimed at achieving, in the context of the regulatory instruments in force, the maximum collaboration between the parties involved with the objective of obtaining effective coordination and synergies of intervention and ensuring effectiveness and efficiency in implementing the strategies provided for in the Management Plan;

Art. 3

Important elements for collaboration are the identification of a system of governance of the World Heritage site, preparation and launch of the implementation of the Management Plan, understood as a strategic and operational tool, useful to the action of the numerous stakeholders, to the preservation of the heritage, cultural promotion and enhancement of the serial site to be presented to UNESCO.

In particular, the signatories of the present Memorandum of Understanding agree on the need to share a common strategy and to identify the modalities and timing for their implementation, as well as to identify an order of priority with respect to the actions to be implemented.

To this end, everyone is available to provide all useful collaboration.

Art. 4

The signatories of the present protocol agree that around the "Padova *Urbs picta*. Giotto's Scrovegni Chapel and Padua's fourteenth-century fresco cycles" serial site stands a broader interactive system of articulated relations with the other resources of the reference areas, with human and social resources, accessibility and tourist reception services. The site Management Plan is a useful tool for guiding the choices of territorial governance, with particular regard to the issues of knowledge, conservation, use and communication of the nomination values, also through the application of participation, within the framework of the principles of sustainable development.

Art. 5

To achieve the above objectives, the signatories may activate collaborations with other subjects, at national and international levels, that operate in the sectors of activity connected with the management of the cultural and landscape heritage. The signatories agree on the opportunity to coordinate and monitor the Management Plan, also in the case of a successful nomination and inscription of the site on the UNESCO World Heritage List, to provide for the implementation of activities concerning the status as UNESCO site, to the consequent compliance, to the safeguarding of the values of the site and the protection of the heritage that composes it.

Art. 6

With regard to the implementation of this agreement, the signatories will agree on a common work program for the implementation of the Management Plan.

Art. 7

This agreement does not entail any financial charges for the parties other than those already envisaged for the preparation of the nomination Dossier and the Management Plan.

SIGNED BY

Padua City Council

with the

Ministry of Cultural Heritage and Activities and Tourism

Regional Government of the Veneto

Accademia Galileiana di Scienze, Lettere ed Arti,

Pontifical Delegation for the Basilica of Saint Anthony in Padua,

Diocese of Padua,

Veneranda Arca di Sant'Antonio

University of Padua

Padua, 13 April 2018

The participation of the various stakeholder communities in the drafting of the Management Plan was ensured in its various components through the establishment of working groups. A small round-table, coordinated by the Mayor and his Delegate for the nomination, the Councillor for Culture, was made up of representatives of the main production categories of the city (artisans, merchants, tour guides, banking foundations, hoteliers) and met during the crucial phases of the nomination process to disseminate information on the progress of the project and to identify, in a quick and effective way, the modalities of participation of each category to the dissemination of the values of the nomination and its meanings.

Starting from the spring of 2018, a participatory process was launched, called 'Round-tables of Ideas' (*Tavoli di Idee*), extended to the associations and organizations operating in the city, particularly in the cultural sector, but also to individual citizens, to collect, in an orderly manner, all the contributions of the stakeholders.

3.2 The functioning of the Committee during the nomination phase

During the application phase, the management of the process was ensured by the

1. Nomination Committee
2. 'Round-tables of Ideas'
3. Support Group

The Nomination Committee is composed of:

- Representatives of the owning bodies of the buildings or monumental complexes containing fresco cycles (4)
- Representatives of the Ministry for Cultural Heritage and Activities
- Representative of the University of Padua
- Representative of the Regional Government of the Veneto

The nomination committee met monthly - sixty meetings - as early as the beginning of the nomination phase launched in 2014, each time in one of the offices of each of the owning bodies, according to a rotation principle.

The 'Round-tables of Ideas', the name of the citizen participation process initiated with the help of professional facilitators (illustrated in Chapter 4), met ten times over the course of 2018.

The Support Group, consisting of the main economic categories of the city, was convened by the Mayor three times, again during 2018.

The operation of the activities was ensured:

- Scientific Director
- Project manager
- Executive Secretariat
- Ministry for Cultural Heritage and Activities - UNESCO Office

The task of the Scientific Director was to define the contents, collect the various contributions and, with the collaboration of the official of the UNESCO Office of the Ministry for Cultural Heritage and Activities, organize them as defined in the UNESCO Operating Guidelines updated to 2017 for the preparation of the nomination documents. In this activity he was assisted by the Executive Secretariat, who also had the task of ensuring communication within the Nomination Committee, convening meetings and drafting the minutes.

The project manager maintained the relations between the internal and external subjects of the Committee, collaborated in the drafting of the Dossier and the Management Plan and activated and coordinated the processes of citizen participation.

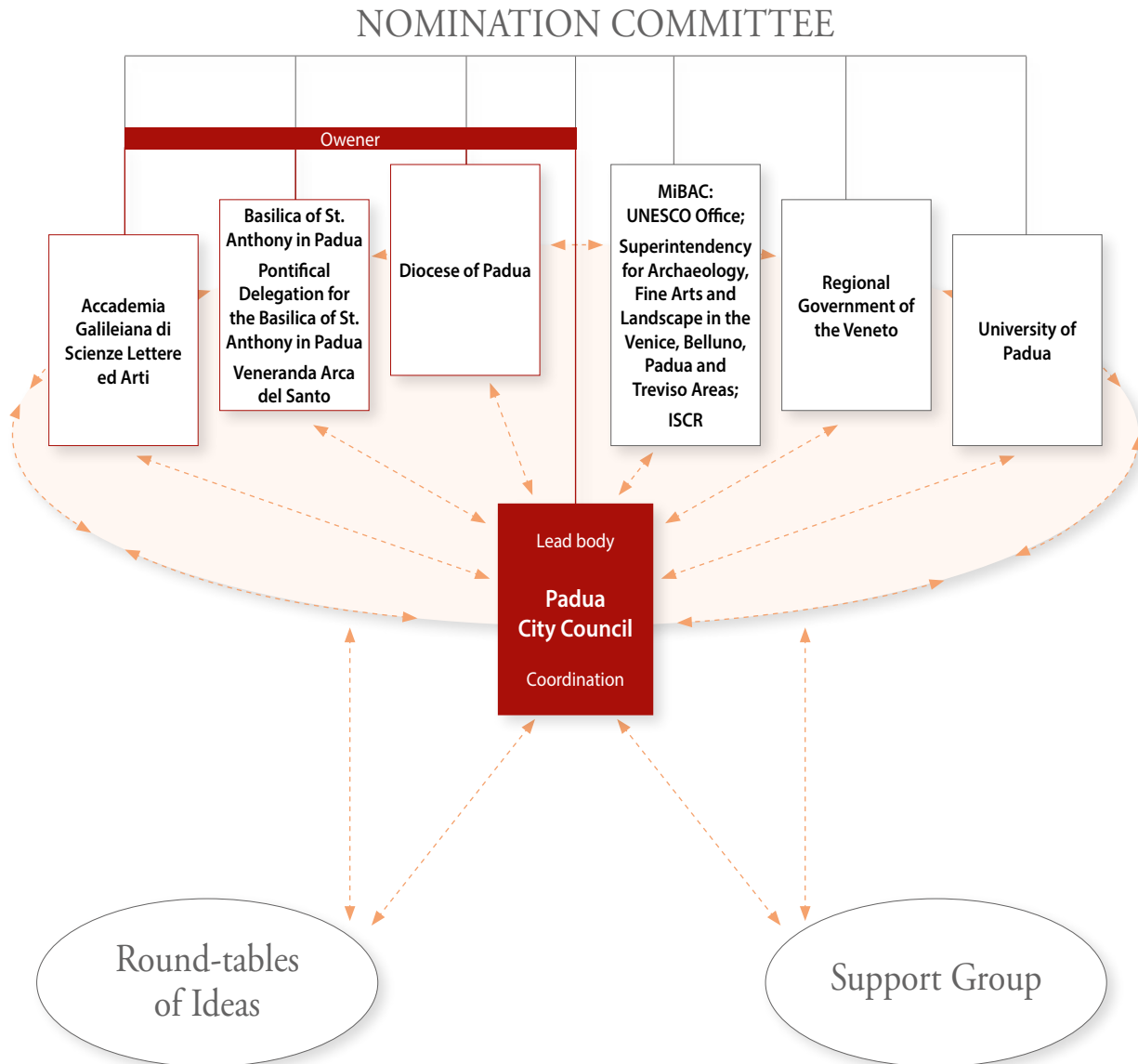


Fig. 3, The structure of the Committee during the nomination phase

3.3 Composition of the governance in the future structure

For the subsequent phases, a strengthening of the current management system is envisaged, transforming it into a permanent *governance* structure. The original components will be restructured with the Nomination Committee, which will become the Steering Committee, which will be the ‘control room’ for all activities dedicated to the integrated management of the serial site with the Executive Secretariat and the collaboration for the management entrusted to a project manager. The creation of a permanent UNESCO Office within the structure of Padua City Council - Department of Culture is also envisaged.

The management of the process will therefore be ensured by the

1. Steering Committee
2. Board of Associations
3. Support Group

The Steering Committee is composed of:

- Representatives of the owners of buildings or monumental complexes with the fresco cycles (4)
- Representatives of the Ministry for Cultural Heritage and Activities
- A representative of the University of Padua
- A representative of the Regional Government of the Veneto

The functioning of the activities was ensured by coordination between:

- President
- Executive Secretariat
- Project manager
- Ministry for Cultural Heritage and Activities - UNESCO Office

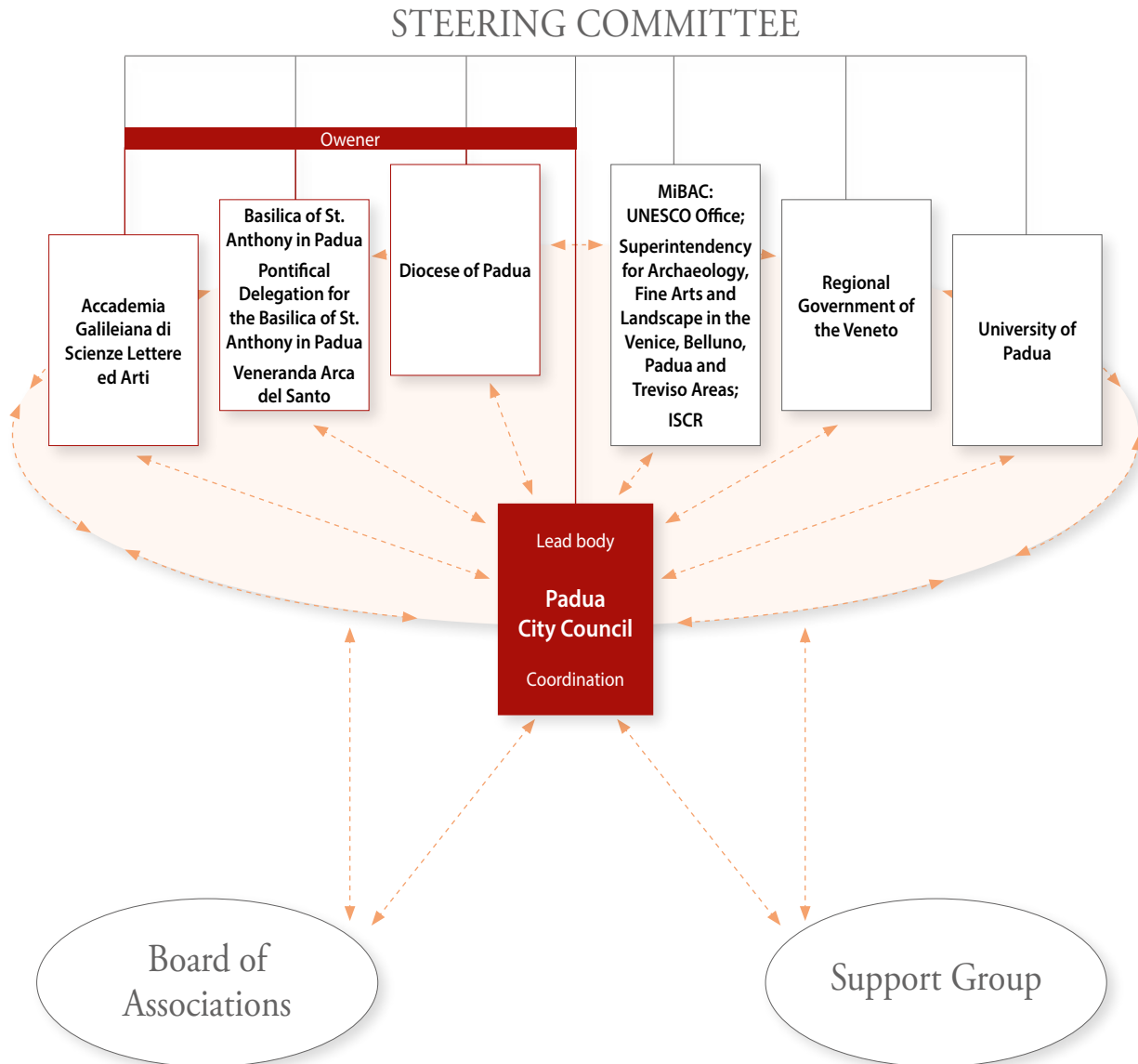


Fig. 4, The structure of the Steering Committee in the future structure

3.4 The functioning of the governance in the future structure

The governance structure is described in detail below:

Objectives of Steering Committee

The Steering Committee is responsible for the joint management of the serial site. It ensures that the obligations of the World Heritage Convention are met with regard to the 'Padova *Urbs picta*' nomination site and together they work on its conservation and management.

The Steering Committee coordinates relations with the network of international, national, regional and local bodies involved in the conservation and management of the heritage.

Furthermore, it contributes to the research and dissemination of knowledge, and to the improvement of the use of the site, according to the objectives of the Management Plan. The action of the Steering Committee also makes use of participation tools.

Tasks and responsibilities of the Steering Committee

The Steering Committee deals with the management of the serial site. At an international level, Padua City Council, as the supervisor and lead body of the project, acts as a contact body for the national authority (Ministry for the Cultural Heritage and Activities) responsible for relations with the World Heritage Centre and the World Heritage Committee. All public or private initiatives related to the serial site must be shared within the Steering Committee.

Property conservation

The Steering Committee, while respecting the specific skills of each body, is kept informed of the state of preservation of the individual nominated assets. Among the members of the Steering Committee the presence of the Ministry for Cultural Heritage and Activities, the national authority responsible for the protection and conservation of cultural heritage, is highlighted. With specific reference to the nomination process, particular mention should be made of the participation in the Steering Committee of the Superintendency for Archaeology, Fine Arts and Landscape in the Venice, Belluno, Padua and Treviso Areas.

The Steering Committee is in charge of promoting the best conservation of the site through comparisons between the various subjects and the search for methods of excellence. It ensures that regular monitoring is carried out in accordance with high scientific standards, according to the indicators included in Chapter 6 of the Dossier.

Comments and suggestions made by the Steering Committee

The Steering Committee discusses the state of conservation of the heritage included in the perimeters of the serial site, also identifying potential critical issues.

Presentation and research

The Steering Committee promotes and supports knowledge, scientific research and enhancement of the serial site. It encourages initiatives aimed at contributing to the international recognition of the fourteenth century fresco cycles in Padua also with the use of new technologies and methods that can promote better use of the sites, also at an international level, in accordance with the principles of sustainable tourism.

Composition

The members of the Steering Committee are the representatives of the owners, of the Ministry for Cultural Heritage and Activities, of the University and of the Regional Government of the Veneto, preferably experts in the field of the history of art and the conservation of historical and artistic heritage.

Each member has only one vote.

Presidency

The Steering Committee is chaired by one of the owners with an annual turnover (possibly renewable for one year) which follows the alphabetical order of the names of the entities themselves. The Presidency organizes regular meetings, coordinates and promotes the actions of the Steering Committee and publicly represents the World Heritage site.

Executive Secretariat

A permanent Executive Secretariat of the Steering Committee is established at the Department of Culture of Padua City Council. The task of the Executive Secretariat is to manage the internal and external relations of the Steering Committee, to convene meetings, to participate in them and to draft the minutes.

The Executive Secretariat also ensures the flow of information between all the members of the Committee, prepares the working documents for the annual meetings, takes care of communication with the outside (leaflets, website, social networks, contacts with associations and with all stakeholders), draws up the financial plan of the serial site and assists the Presidency in the coordination for the implementation of the Management Plan.

Procedures

Meetings

The Steering Committee meets at least twice a year. An unscheduled meeting can be requested by any member at any time. The Presidency, in cooperation with the Executive Secretariat, prepares and convenes the meetings and decides on the agenda after consulting the other members.

Decisions

The decisions of the Steering Committee concerning its tasks, actions and working methods are taken by consensus or alternatively by majority of voters.

Consultation with the members

The publication of any document on behalf of the Steering Committee or of the serial site must be authorized by the Group itself. The Presidency, in collaboration with the Executive Secretariat, is the official spokesperson for the serial site.

Management Plan

The Steering Committee implements and regularly updates the Management Plan and the related Action Plan. Members work together for Common Actions (called Network Actions) and / or Specific Actions, for targeted projects.

Monitoring / Evaluation

The Steering Committee supports the owners in drafting the Periodic Report. Through its members it coordinates all the evaluation processes of the serial site requested by the national authority or the World Heritage Center.

Annual report

The Presidency draws up the annual report of the Steering Committee, which describes the activities carried out during the year in which the information received from the individual bodies is reported.

Financing

Each year the Steering Committee draws up the financial economic plan as a synthesis tool and at the same time assesses the sustainability of the actions that will be implemented by the various bodies involved (Action Plan) contained in the Management Plan.

Beginning and dissolution

The Regulations of the Steering Committee come into force on the date of the signature of the inscription on the World Heritage List. The Steering Committee will automatically dissolve in case of non-inscription or exclusion of the property series from the World Heritage list. By submitting the application, the owners and collaborators undertake to respect the obligations of the commitments contained in the Management Plan and the present regulation of the functioning of the Steering Committee.

Support Group

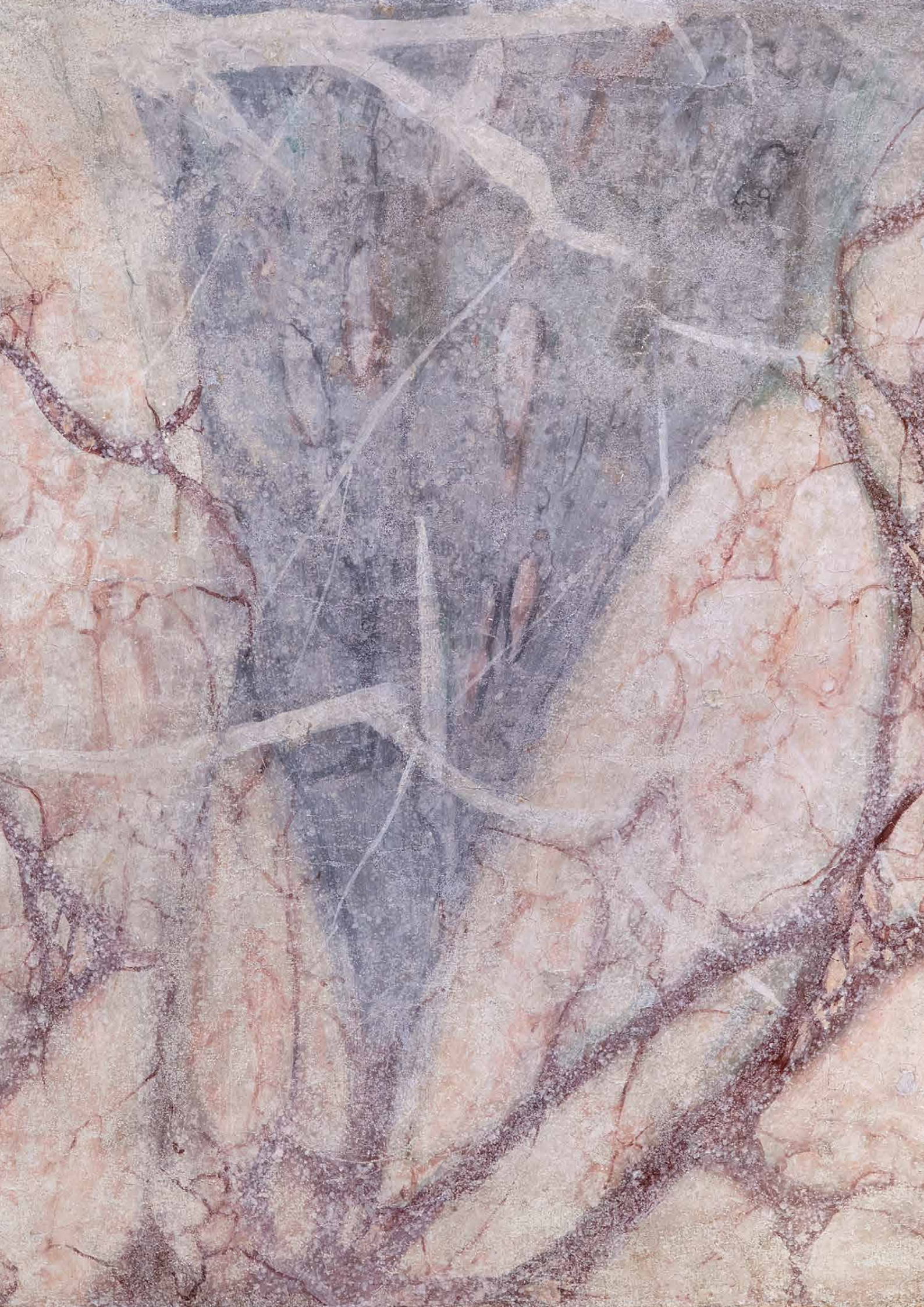
The Support Group will have the task of facilitating the procurement of resources for carrying out the planned activities. The Support Group will be called to a meeting by the Mayor at least annually.

‘Round-tables of Ideas’

The ‘Tavoli delle Idee’ round-tables will ensure the continuation of the organized participation of the *stakeholders*, meeting at least once every six months (Board of Associations) contributing with new proposals to the improvement of the activities foreseen by the Management Plan. It will also function as a connecting element between the management structure and the city.

Other participants

Further participants may be invited to the Steering Committee meetings by one or more members of the Steering Committee itself, in particular the representatives of the World Heritage Advisory Bodies, the World Heritage Centre and other stakeholders.



4 COMMUNITY PARTICIPATION

Since the nomination was launched, much attention has been paid to the management and involvement of the various categories of stakeholders. The first phase of the nomination dossier examined the management systems that each partner (Nomination Committee members) adopted for the fresco cycles in the buildings under their responsibility.

Analysis of the different management systems revealed a need to harmonize them. To achieve this, a methodological approach based on joint planning was adopted from the outset.

The role of local communities, whose importance was reiterated on the 40th anniversary of the 1972 Convention, is recognized and valorized in the particularly rich and complex setting that is Padua.

4.1 Stakeholders

Various communities of stakeholders were involved in different ways and at different times throughout the entire nomination phase. They are listed below in chronological order of consultation:

1. The community of art history scholars, in particular of Padua's fourteenth-century fresco cycles, i.e. universities, study and research centres, restorers and Superintendencies
2. Schools of various types and levels
3. Artists and creatives
4. Different categories of visitors
5. Cultural associations
6. The community of parties interested in promoting cultural and tourism.

4.2 Method

The planning of joint activities was based on the most recent studies by social and political science. It involved structured dialogue characterized by:

- equal participant status
- a genuine and reciprocal exchange of views
- careful listening to others' reasons
- an assessment of the consequences of the options available
- a search for consensus or at least shared positions

The Action Plan within this Management Plan uses the co-planning method, which is the most sophisticated phase in the 'Ladder of Participation' (see Arnstein's Ladder of Citizen Participation, 1969, Fig. 5).

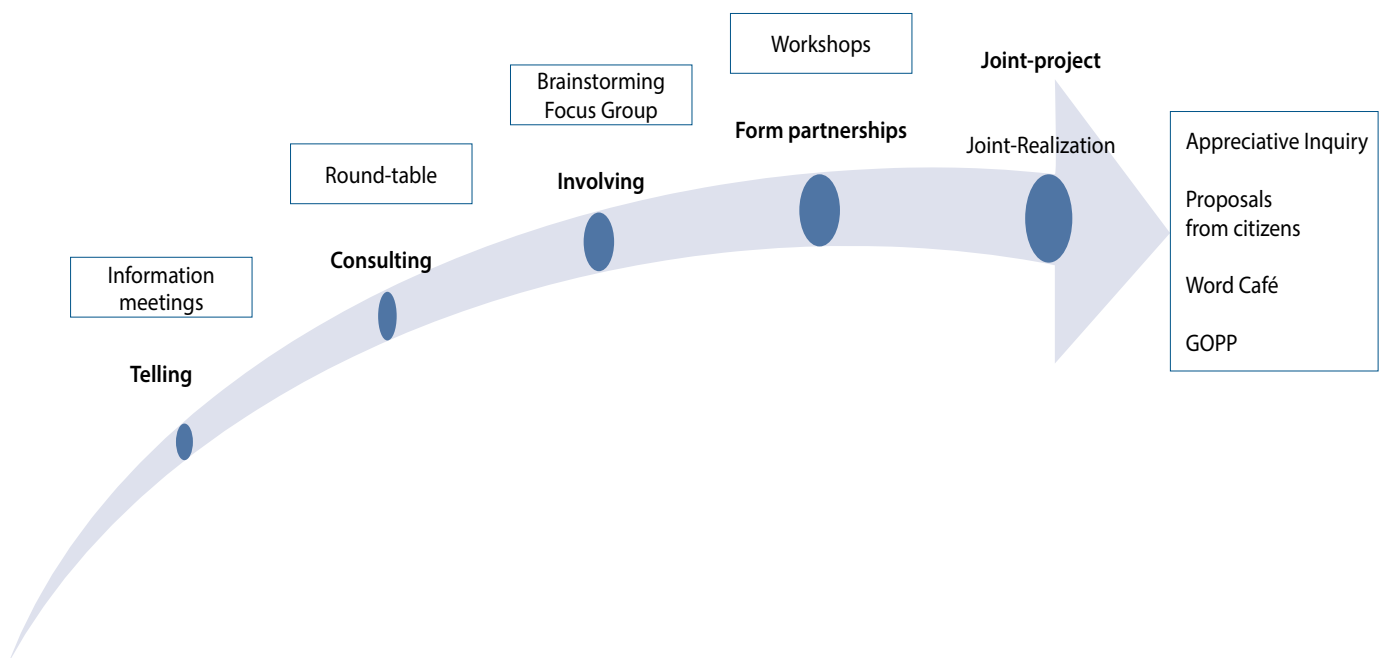


Fig. 5, Ladder of Citizen Participation (Arnstein, 1969)

The method chosen was based on the “I Wonder” protocol. Each participant had approximately 3-5 minutes to speak. Once they had given their own name and their organization’s, if any, they made a contribution based on the open questions listed below:

- What is good, but what is still missing?
- What can really be done?
- What commitment will I make and what will I bring?

The first question aimed to lead the topics being discussed to emerging or as yet not properly identified needs; the second opened up the debate to innovative proposals; and the third to the feasibility and sustainability of the pathways outlined, with a contribution being made towards their implementation.

This method promoted dialogue and ensured that the participants behaved in the manner stated above.

In order to ensure the nomination process was shared as fully as possible, every effort was made to ensure that as many people as possible from the various categories of stakeholders participated from the outset (see Section 4.2).

The participation method tested during the nomination phase will also be used for the governance system adopted once recognition has been obtained, with a Council of Associations also being set up. As already described, the Steering Committee and the Council of Associations will continue to be the bodies that co-plan the maintenance, management and strengthening of the serial site; they will also continue to monitor the progress of this first edition of the Management Plan.

4.3 Implementation methods: 'Tavoli delle Idee'

Four round-tables, called 'Tavoli delle Idee' were set up to work on the four main areas of intervention and were based on the '5Cs' (Credibility, Conservation, Capacity building, Communication and Communities). These areas were:

1. Research and Conservation
2. Training and Education
3. Communications and Promotion
4. Exploitation and Valorization

The round-tables were facilitated by communications experts who were sourced in association with the University of Padua.

There were two rounds of meetings, each divided into five sessions. The first round was held in spring 2018 and the second in autumn later that year. The start of each round was taken as an opportunity to share progress with the audience.

One hundred and twenty people took part in the first round of meetings. As each person was allowed to join more than one round-table, a total of 267 people enrolled, with 64 different bodies and organizations being represented. The fourth round-table "Exploitation and Valorization" had the highest participation rate (84 people); this was followed by "Communications and Promotion" (75), "Training and Education" (55) and "Research and Conservation" (53).

The aims of the first set of 'Tavoli delle Idee' were to:

- Tell the participants about the content and progress of the nomination;
- Hear proposals, comments and opinions on serial site management regarding the theme of each table.

The meetings were scheduled as follows:

Training and Education: 4 June 2018

Communications and Promotion: 11 June 2018

Research and Conservation: 18 June 2018

Exploitation and Valorization: 25 June 2018

As already mentioned, the "I Wonder" listening protocol was used to run the meeting.

4.4 Results

The results of the round-table can be summarized as follows:

- 1) Research and Conservation (Group A) worked towards providing the nomination with a historical and cultural map of a fourteenth-century route through Padua; it devised actions for pinpointing and intercepting different ways of exploiting the route and of making it more accessible to people with disabilities and from different cultures.
- 2) Training and Education (Group B) suggested designing educational courses on the fourteenth-century in a range of languages and added a bespoke action for local residents “to discover the fourteenth-century city”, with the aid of experiential events, e.g. tastings, workshops, educational multimedia software, and more besides.
- 3) Communications and Promotion (Group C) planned art events, shows and communication tools to promote the serial site, focusing on the use of communication technology, e.g. an interactive website, virtual reality and social media.
- 4) Exploitation and Valorization (Group D) checked what tour routes through fourteenth-century Padua already existed, and then extended them with new suggestions for target audiences.

Some of these results were later evaluated and modified so that they could be examined in greater detail during the second round of meetings.

Some weaknesses were pointed out regarding the ‘Tavoli delle Idee’ at the end of the first round of meetings:

- Low attendance by local residents who were not members of cultural associations
- Low attendance by representatives of production categories
- Little time available for each participant to speak
- Speakers tended to promote their own association rather than talk about the nomination
- It was difficult to relate the round-table themes to the UNESCO nomination.

The second round of meetings continued the work, benefitting from the results of the first. The multitude of proposals was whittled down and those chosen were grouped into categories.

On the basis of this work, the participants devised Network Action Sheets for the 'Tavoli delle Idee', which were then selected by the Nomination Committee in terms of feasibility, and then added to the Action Plan in Chapter 5 (see Network Action Sheets A3 and A4)



5 ACTION PLAN

The Action Plan is based on an analysis of the current management system and the critical issues that emerged during the nomination phase. The work was carried out in two subsequent stages: the first was run by the Nomination Committee and the second by the stakeholders who attended the ‘Tavoli delle Idee’ (see Chapter 4).

5.1 Analysis of critical issues

An initial SWOT analysis (Strengths Weaknesses Opportunities and Threats) was conducted by the Nomination Committee in 2014; the results are summarized in Table III.

TABLE III: INITIAL SWOT ANALYSIS

Strengths	Weaknesses
<ul style="list-style-type: none"> o Good/excellent state of conservation. o Each site has its own management body. o The fresco cycles are monitored constantly. o All of the buildings are open to the public. 	<ul style="list-style-type: none"> o Difficulties promoting and adding value to the serial site component parts as a whole. o Various monitoring systems in place. o Each owner is structured differently.
Opportunities	Threats
<ul style="list-style-type: none"> o Recognition of Padua as the ‘Capital of 14th- Century Frescos’. o Increased exploitation and redistribution. o Widespread awareness of UNESCO matters and values. 	<ul style="list-style-type: none"> o Private owners’ heritage management and conservation system still incomplete. o Varying availability of human and financial resources.

In view of this initial analysis, a number of action strategies were established for the Nomination Committee. They were:

1. *Spread knowledge of the nominated frescoes and publicize information more effectively;*
2. *Bolster and coordinate the conservation and maintenance (routine and special) of the fresco cycles by working closely with the Ministry for Cultural Heritage and Activities and its local agencies, as well as with Italy’s Higher Institute for Conservation and Restoration (ISCR);*
3. *Joint promotion of the ‘Padova Urbs picta’ nominated cycles and how they can be better exploited so that the frescoes are recognized as a whole;*
4. *Ensure tangible benefits are earned by the City of Padua and the main ‘Padova Urbs picta’ stakeholders.*

5.2 Action Plans based on UNESCO's 5 "Cs" (Credibility, Conservation, Communication, Capacity-building and Community)

The action envisaged by this Action Plan is the result of work by the 'Tavoli delle Idee' round-tables and by the members of the Nomination Committee.

It is based on an initial analysis of the situation and on the plans already made by the individual stakeholders, with action also being inspired by UNESCO's 5 "Cs". In a subsequent phase, the original number of proposals was whittled down, after which they were listed in order of importance.

Network Action, which is common to all components of a nominated site (see Table IV), was then differentiated from Specific Action, namely action on individual components that did not lead to an improvement in the entire system (see Table V).

5.3 Summary of the Action Plan

Table IV lists the Network Action Sheets in order of priority, starting with the Coordination Action Sheets, which cover all components within the nominated site.

TABLE IV: SUMMARY OF THE NETWORK ACTION SHEETS WITH THEIR IMPLEMENTATION TIMES

CATEGORY	ACTION	SHORT-TERM	MEDIUM-TERM	LONG-TERM
0 – Coordination				
	01 Coordination of Steering Committee	x		
	02 Coordinated Communications Plan	x		
	03 Measuring the City of Padua's tourist capacity in terms of the serial site		x	
A - Research and Conservation				
	A1 Updating the Catalogue of Nominated Heritage	x		
	A2 Extension of the Scrovegni Chapel conservation model to the other fresco cycles			x
	A4 Research project: A Map of fourteenth-century Padua		x	
	A5 Accessibility of 'Padova <i>Urbs picta</i> ' (Tavoli delle Idee)			x
B - Training and Education				
	B1 Training of guides on World Heritage matters		x	
	B2 A secondary school project on the economy of culture	x		
	B3 Training project for schools on nomination matters	x		
C - Communications and Promotion				
	C1 Nomination website and <i>social media</i>	x		
D - Exploitation and Valorization				
	D1 Integrated Ticketing: the 'Padova <i>Urbs picta</i> ' Card	x		
	D2 New City Signage. <i>Padova: comunicare la città</i>	x		
	D3 'Padova <i>Urbs picta</i> ' guided itinerary	x		
	D4 Dedicated itineraries for families with children	x		

Table V: Lists the Specific Action Sheets in order of priority, that is, those actions deemed necessary for an individual component, but beneficial to the entire serial site.

TABLE V: SUMMARY OF THE SPECIFIC ACTION SHEETS WITH TIMEFRAME

CATEGORY	ACTION	SHORT-TERM	MEDIUM-TERM	LONG-TERM
A - Research and Conservation				
	A5 Maintenance and restoration of Palazzo della Ragione	x		
	A6 Conservation and restoration work on the main facade of the Church of the Eremitani	x		
	A7 Restoration work on the fresco cycle at the Cathedral Baptistry	x		
	A8 Monitoring the state of conservation of the frescoes in the "Chapter Hall" in the monastery at the Basilica of Saint Anthony		x	
	A9 Research project on the frescoes in the Chapel of the Carraresi Palace	x		
B - Training and Education				
	B4 Series of lessons on the history of the Basilica of Saint Anthony as training for professional tour guides	x		
	B5 Educational activities for schools: "Discover the Oratory of Saint Michael". Interesting facts and anecdotes	x		
C - Communications and Promotion				
	C2 Project on disseminating the conservation history of the Scrovegni Chapel		x	
	C3 Updating the communications and dissemination tools of the Chapel of the Carraresi Palace		x	
	C4 Presenting the Oratory of Saint Michael in 'Padova Urbs picta'		x	
D - Exploitation and Valorization				
	D5 New lighting for the Church of the Eremitani		x	
	D6 Exploiting the Chapel of the Carraresi Palace more effectively		x	
	D7 Themed visits to the <i>Buildings associated with Saint Anthony</i> that focus on interpreting the iconography of the fourteenth-century frescoes	x		

5.4 Action Sheets

The Action Sheets are listed below in the order of priority in which they appear in Table IV. They thus start with the Network Action Sheets for Coordination and are followed by the Specific Action Sheets.

NETWORK ACTION SHEET	
0	Coordination
01	Coordination of the Steering Committee
Description and Action	<p>This action involves the coordination both of the Steering Committee, which is managed by the Executive Secretariat, and of the serial site project management. It envisages:</p> <ol style="list-style-type: none"> 1. Filing all the records (electronic and printed) for the management of the Steering Committee and the coordination of the serial site 2. Convening meetings and writing up the minutes thereof 3. Preparing materials to update the web portal 4. Updating the Contacts Database with all of the stakeholders 5. Sending internal and external communications 6. Carrying out Focal Point activities for the World Heritage Centre and MiBAC 7. Organising events on serial site and World Heritage matters 8. Participating in events organised by third parties on serial site and World Heritage matters 9. Carrying out bespoke planning (national and international competitions), project management, and fund-raising 10. Updating the Management Plan 11. Submitting an Economic and Financial Plan within the deadlines set
Implementing body	Executive Secretariat and <i>project managers</i>
Beneficiaries	Steering Committee
Expected outcomes	<ol style="list-style-type: none"> 1. An archive of electronic and printed records will be created and updated 2. Regular meetings will be scheduled and the minutes written up 3. The web portal will be updated 4. The Contacts Database will be updated with all of the stakeholders 5. Internal and external communications will be managed 6. Regular correspondence between the World Heritage Centre and MiBAC will take place 7. Events on serial site and World Heritage matters will take place regularly (at least twice a year) 8. Events on World Heritage matters organised by third parties will be participated in 9. New national and international projects will be launched and specific funding found 10. Updating the Management Plan 11. The Economic and Financial Plan submitted by the deadlines set
Implementation indicators	<ol style="list-style-type: none"> 1. Electronic and printed space devoted to the database 2. Number of meetings convened 3. Number of web portal visitors 4. Number of new stakeholder contacts added to the database 5. Number of internal and external communications 6. Number of messages exchanged with World Heritage Centre and MiBAC 7. Number of events on 'Padova <i>Urbs picta</i>' and World Heritage matters organised 8. Number of third-party events participated in 9. Number of new national and international projects launched and total amount of specific funds 10. Updating the Management Plan 11. The Economic and Financial Plan submitted by the deadlines set
Timeframe	Short-term
Costs	€ 100,000.00
Source of funding	€ 50,000.00 Padua City Council € 50,000.00 to be raised

NETWORK ACTION SHEET	
0	Coordination
02	Coordinated Communications Plan
Description and Action	<p>This action regards the designing and introduction of a single coordinated communications plan for the serial site. It comprises the following components:</p> <ol style="list-style-type: none"> 1. Logo (stepping from the nomination logo to the official World Heritage site one) and its registration at the Padua Chamber of Commerce 2. Drawing up regulations on logo use for authorised activities 3. Devising a graphics layout for the nomination web portal that is coordinated with the UNESCO site, with new content and activities being regularly updated
Implementing body	Padua City Council Graphics Office and Executive Secretariat
Beneficiaries	Steering Committee
Expected outcomes	<ol style="list-style-type: none"> 1. The logo will be designed and adopted, then registered at the Padua Chamber of Commerce; 2. The regulations on logo use will be adopted for authorised activities 3. A graphics layout for the nomination web portal will be devised, with new content and activities being regularly updated
Implementation indicators	<p>Existence of a new logo and its registration; Partners' signature for acceptance of regulations New coordinated layout for the updated web-portal</p>
Timeframe	Short-term
Costs	€ 10,000.00
Source of funding	€ 10,000.00 to be raised

NETWORK ACTION SHEET	
0	Coordination
03	Measuring the City of Padua's tourist carrying capacity in relation with the nominated serial site
Description and Action	<p>The main objective of this project is to conduct bespoke studies on the tourist capacity of Padua's historic city centre in terms of various impact factors (both physical and anthropical) in a bid to manage the protection plan and to valorise the serial site as fully as possible. An additional study will have to be conducted on the impact that the serial site will generate on the city in terms of new visitor and tourist numbers, new planning, and the involvement of new stakeholders. This action neatly matches that envisaged by the University of Padua's recently launched UNICITY project, which combines expertise from various departments to measure the impact of University activity on the city, with it also envisaging a specific component on cultural heritage</p>
Implementing body	University of Padua (UNICITY project)
Beneficiaries	Steering Committee
Expected outcomes	<ol style="list-style-type: none"> 1. A study on the tourist capacity of Padua's historic city centre in relation with the the nominated serial site will be completed 2. A study to measure the impact of site management on the city will be completed
Implementation indicators	<ol style="list-style-type: none"> 1. The study on the tourist capacity of Padua's historic city centre completed 2. A study to measure the impact of site management on the city completed
Timeframe	Medium-term
Costs	€ 50,000.00
Source of funding	<p>€ 20,000.00 University of Padua (UNICITY project) € 30,000.00 to be raised</p>

NETWORK ACTION SHEET	
A	Research and Conservation
A1	Updating the catalogue of nominated heritage
Description and Action	<p>Over the years, Padua's cultural heritage has been catalogued by a range of bodies, in both digital and/or printed formats, in cooperation with the offices of Italy's Ministry for Cultural Heritage and Activities (MiBAC) and the Council of Italian Bishops (CEI)</p> <p>This action aims to create a shared catalogue in a single database covering the nominated 14th-century fresco cycles as per ministerial guidelines and standards. The aim is to set up a single, up-to-date tool that will increase understanding and protection of the heritage</p> <p>The cycles will be catalogued in accordance with current MiBAC methods by using SIGECWEB, Italy's national cataloguing system, which can also be consulted online</p> <p>This action also envisages an initial analysis and mapping of the existing catalogue sheets, the updating of existing sheets and their transferral onto MiBAC's cataloguing system, the creation of new sheets where none exist, and the updating of bibliographies. Work will be carried out by experts both on the subject and on ministerial cataloguing systems</p> <p>A professional photographer will be engaged to create a photography campaign of digital documentation where none exists or where the current photographs are out-of-date</p> <p>According to ministerial standards, heritage cataloguing envisages surveys on the state of conservation when the sheets are being completed. The digital photographic documentation annexed to the sheet is proof of said state and is fundamental for monitoring ("Database for the Monitoring of the 'Padova <i>Urbs picta</i>' fresco cycles")</p>
Implementing body	Padua City Council MiBAC - Superintendency for Archaeology, Fine Arts and Landscape in the Venice, Belluno, Padua and Treviso Areas
Beneficiaries	Owners, students, researchers, local residents
Expected outcomes	The cataloguing of all the 14th-century fresco cycles will be completed with one method
Implementation indicators	Number of sheets reviewed Number of new sheets completed Number of digital photographs taken
Timeframe	Short-term
Costs	€ 14,000.00 estimated cost
Source of funding	€ 10,000.00 MiBAC for the photography campaign € 4,000.00 to be raised

NETWORK ACTION SHEET	
A	Research and Conservation
A2	Extension of the Scrovegni Chapel conservation model to the other fresco cycles
Description and Action	<p>The Interdisciplinary and Scientific Committee for the Conservation and Management of the Scrovegni Chapel has used a high-profile system to monitor the Chapel's state of conservation since 1994 (see the Dossier, Section 6.a). One of the committee members is the Higher Institute for Conservation and Restoration (ISCR), which is MiBAC's highest representative for the conservation and restoration of Italy's cultural heritage. On the proposal of both the 'Padova <i>Urbs picta</i>' coordination group and the committee itself, ISCR has agreed to extend the Scrovegni Chapel's conservation model to the other nominated fresco cycles, tailoring it to the individual needs of each one</p> <p>This action also envisages strengthening the relationship between the owners and ISCR with an agreement and a scheduled conservation plan for each building. The schedule is to be agreed with the 'Padova <i>Urbs picta</i>' coordination group</p>
Implementing body	'Padova <i>Urbs picta</i> ' coordination group, MiBAC - ISCR
Beneficiaries	Owners, students, researchers, visitors
Expected outcomes	ISCR will set up a partnership for the scheduled monitoring of the other nominated fresco cycles
Implementation indicators	An agreement between owners and ISCR drawn up and signed Intervention schedule
Timeframe	Long-term
Costs	€ 70,000.00 estimated cost
Source of funding	to be established with an agreement/convention with MiBAC

"TAVOLI DELLE IDEE" NETWORK ACTION SHEET	
A	Research and Conservation
A3	Research project: a map of 14th-century Padua
Description and Action	<p>Create work groups that will collaborate to valorise 14th-century Padua, beginning with the old city walls, and to carry out historical and documental research. A map that "makes the invisible visible" will be created, i.e. it will trace the 14th-century route that linked the nominated sites. The three phases:</p> <ol style="list-style-type: none"> 1. Research on archives and documents on the presence or absence of 14th-century walls and on the current and long-term state of conservation of any 14th-century Paduan heritage (e.g. frescoes, walls, monuments). Work is to be carried out by professionals and by non-professionals with the support of conservation technicians. Information on the state of conservation of documents will be acquired by technical surveys carried out in association with MiBAC. This research phase will be conducted by working closely with researchers and foreign collections of 14th-century Padua heritage 2. Data will be processed to create both the physical and virtual routes (an app) that connect the various city sites in order to make them more visible and accessible, i.e. an "open-air museum" [museo diffuso]. Plans are being made to support these routes with augmented-reality technology 3. Dissemination to the widest possible audience
Implementing body	Padua City Council (coordinator), Comitato Mura, associations for the various sites (e.g. Legambiente, SalvalArte), University, Superintendency (supervisor), software developers, restoration businesses and building firm, and hotels
Beneficiaries	(Phases 1 and 2) associations, bodies (Phase 3) local residents, tourists
Expected outcomes	A census will be made of traces across the city, e.g. old buildings and lost streets; the information gathered will be exploited; 14th-century Padua will be unveiled by using dedicated materials and rediscovering hidden parts of the city; awareness of 14th-century cultural heritage will be raised.
Implementation indicators	Research: number and quality of publications by the scholars involved; involvement of sponsors; resources; number of people involved. Conservation: launch of a work group that will use dedicated protocols to survey and evaluate the heritage's state of conservation and forecast its future state; General: number and type of visitors; number and type of people involved in the research and conservation network; development of the transport system between the sites; site accessibility
Timeframe	Medium-term
Costs	€ 30,000.00 estimated cost
Source of funding	Money to be raised via joint projects with the University, banking foundations and private sponsors

"TAVOLI DELLE IDEE" NETWORK ACTION SHEET	
A	Research and Conservation
A4	Accessibility of 'Padova Urbs picta'
Description and Action	<p>Creation of a "functional structure" that enables:</p> <ol style="list-style-type: none"> 1. sites to be exploited by visitors with mental and physical disabilities via the creation of research-based rehabilitation projects on art and medicine 2. differences in the way foreign visitors exploit the sites to be recognised and intercepted, thus making them more accessible to different cultures 3. the introduction of communications and visitors' tools that provide a deeper insight into 'Padova Urbs picta'. These tools will include translations of promotional material into foreign languages to extend the current range of leaflets in Italian, English and Chinese <p>Padua's Alliance Française took part in the <i>Tavoli delle Idee</i> and has provided French translations of the material promoting the nomination in a bid to attract French speakers</p>
Implementing body	University researchers (educational theorists), architects, town-planners, doctors, cultural mediators from various cultural and ethnic backgrounds, professional facilitators, Padua City Council (coordinator), associations for intercultural and language matters, the University, Padua's Alliance Française, local residents
Beneficiaries	Paduans (both native and by adoption), as well as both Italian and foreign occasional visitors.
Expected outcomes	Succeed in explaining the 14th-century routes to all of Padua's visitors by catering to their different needs; local residents will work together to convey the meaning of the various signs and symbols on the territory
Implementation indicators	Evaluations by visitors with a questionnaire, with the data being collected; Opening of new ad hoc itineraries
Timeframe	Long-term
Costs	€ 25,000.00 estimated cost
Source of funding	Money to be raised via joint projects with the University, banking foundations and private sponsors

NETWORK ACTION SHEET	
B	Training and Education
B1	Training of guides on World Heritage matters
Description and Action	Designing and introducing a training course on the 'Padova <i>Urbs picta</i> ' serial site that includes an interpretation of the 14th-century fresco cycles and clearly explains their historical and artistic origins, as well as their Outstanding Universal Value, both individually and as a whole. The course should provide the tools to explain UNESCO values
Implementing body	Nomination Committee
Beneficiaries	Professional guides, historians and art historians at local associations, and volunteers
Expected outcomes	Awareness of heritage will be raised and ability to do so improved.
Implementation indicators	Number of course participants Course-participant satisfaction with a test (%)
Timeframe	Medium-term
Costs	€ 20,000.00 estimated cost
Source of funding	Covered by Nomination Committee funds, with some of the Committee members as instructors

NETWORK ACTION SHEET	
B	Training and Education
B2	A secondary school project on the economy of culture
Description and Action	This project is divided into three main parts: "Alternanza Scuola Lavoro"; "Una giornata tra le stelle" (8 hours); and a 'Padova <i>Urbs picta</i> ' training day". Pupils and teachers will be taken on a guided tour of the city's fresco cycles and will have the chance to discover more about a UNESCO nomination from experts. "Cooperativa simulata in classe" (14 hours): simulating a cooperative enterprise in class over six meetings. The participating classes will be supervised by an expert IRECOOP VENETO instructor and will be asked to devise a business project that uses a marketing product to valorise 'Padova <i>Urbs picta</i> '. A competition between cooperatives (4 hours): once the classes have finished simulating a cooperative enterprise, a panel of experts will be called upon to select the best project. The winning class will receive a prize and consultation on how to start up a business
Implementing body	IRECOOP Veneto, Padua City Council, and the 'Padova <i>Urbs picta</i> ' coordination group
Beneficiaries	Pupils from Padua's secondary schools
Expected outcomes	Pupils of Padua's schools and their families will be involved in the city route to valorise the heritage within the 'Padova <i>Urbs picta</i> ' nomination; ideas for valorising 'Padova <i>Urbs picta</i> ' among teenagers will be put forward; at least one of these projects will be launched thanks to sponsorship by Banca di Credito Cooperativo Patavina
Implementation indicators	A panel of experts will evaluate the pupils' proposals; the pathway in class will be evaluated by the IIRECOOP Veneto instructor and will be considered as part of the pupils' "Alternanza scuola Lavoro" commitments.
Timeframe	Short-term
Costs	€ 20,000.00
Source of funding	<ul style="list-style-type: none"> - sponsorship by Banca di Credito Cooperativo Patavina - sponsorship by Confcooperative Veneto - logistics support by Padua City Council and the other owners on the Nomination Committee - competition fee from participating schools

NETWORK ACTION SHEET	
B	Training and Education
B3	Training project for schools on UNESCO nomination matters
Description and Action	This project aims to raise awareness of the UNESCO route through Padua among both participating and non-participating schools. It will be split into four phases: orientation (UNESCO definition and description of 14th-century Padua); a UNESCO walk (visits to 14th-century Padua sites and hands-on guided activities); a workshop (indepth explanation on fresco techniques and possible hands-on experience); a competition whereby pupils present a project to valorise the nominated buildings
Implementing body	Accademia Galileiana, Salvalarte Legambiente Padova, Rotary Club di Padova, and Padua City Council
Beneficiaries	Students, visitors
Expected outcomes	Materials will be made by pupils (e.g. project boards, flyers on the Carraresi Palace, displays, presentations, explanations to visitors)
Implementation indicators	Number of pupils and schools involved (%) Number of pupil-made materials Number of exhibition-day participants (pupils and visitors)
Timeframe	Short-term
Costs	€ 2,000.00
Source of funding	Private sponsorship

NETWORK ACTION SHEET	
C	Communications and Promotion
C1	Nomination website and social media
Description and Action	This action involves updating the website www.padovaurbspicta.org with new video materials, translating it into English, and uploading new content so that the public can follow the nomination process The 'Padova Urbs picta' nomination will also be continuing and expanding its presence on social media
Implementing body	Padua City Council, Accademia Galileiana di Scienze, Lettere ed Arti, Basilica of Saint Anthony - Veneranda Arca del Santo - Pontifical Delegation for the Basilica of St. Anthony of Padua, Diocese of Padua, and web communications experts.
Beneficiaries	Visitors and owners
Expected outcomes	The nomination process will be published on the dedicated website and on social media Awareness of and participation in the 'Padova Urbs picta' nomination and related events will increase
Implementation indicators	Increase in website visits (%) Increase in social-media contacts (%)
Timeframe	Short-term
Costs	€ 10,000.00 estimated cost
Source of funding	Private sponsorship to be found

NETWORK ACTION SHEET	
D	Communications and Promotion
D1	Integrated ticketing: the 'Padova Urbs picta' Card
Description and Action	<p>This action involves planning and introducing an integrated ticketing scheme that will provide visitors with admission to all eight nominated buildings on a single ticket, with booking included where necessary. First, site owners will officially become part of the scheme proposed by the Padua City Council, the lead body, which will be in charge of creating and maintaining the 'Padova Urbs picta' Card via the supplier of booking services to the Scrovegni Chapel</p> <p>The owners will then agree a plan to divide up the proceeds of the integrated ticketing scheme. The route will also include locations for which no ticket is required, thus enabling visitor numbers to be monitored in these locations for the first time</p> <p>A bespoke computer ticket-sales platform will be set up, the cards printed, and front-office staff trained in the sales procedure</p>
Implementing body	The Nomination Committee and ticketing manager for the monumental complexes and museums within the municipality of Padua
Beneficiaries	Visitors and owners
Expected outcomes	<p>The experience of visiting the nominated sites will improve</p> <p>The number of visitors to lesser-known nominated buildings will increase</p> <p>The number of visitors to the eight nominated buildings will be monitored</p>
Implementation indicators	<p>Number of 'Padova Urbs picta' Cards sold</p> <p>Increase in number of visitors to the eight buildings (%)</p>
Timeframe	Short-term
Cost	€ 50,000.00 estimated cost
Source of funding	The initial cost will be covered by Padua City Council, i.e. design and launch of computer booking and sales platform, printing cards, and training staff in online and onsite sales Ticket sales

NETWORK ACTION SHEET	
D	Exploitation and Valorisation
D2	New City Signage. Padova: comunicare la città
Description and Action	<p>Designing and introducing new city signage, with a focus on the 'Padova Urbs picta' route</p> <p>The <i>Padova: comunicare la città</i> project involves the development of information and directional signage for the City of Padua to be placed in the vicinity of the main cultural heritage in the historic city centre. The aim is to replace the previous system and introduce a uniform scheme that valorises Padua's heritage and identity, both for visitors and local residents. The new signage is based upon a set of key features that will enable people to make their way confidently around the city. One of the main routes will take visitors along the 'Padova Urbs picta' nomination itinerary</p>
Implementing body	Padua City Council
Beneficiaries	Local residents and tourists
Expected outcomes	The city's patrimony, particularly its nominated heritage, will be exploited more effectively
Implementation indicators	Reduction in the number of missing or unclear city signage (%)
Timeframe	Short-term
Costs	€ 60,000.00
Source of funding	€ 60,000.00 Padua City Council

NETWORK ACTION SHEET	
D	Exploitation and Valorisation
D3	'Padova Urbs picta' guided itinerary
Description and Action	This action envisages designing and setting up four guided itineraries across the eight nominated buildings and monumental complexes, divided into their four constituent sites: (1) Scrovegni and Eremitani; (2) Palazzo della Ragione, Carraresi Palace, Baptistery and associated Piazzas; (3) Buildings associated with the Basilica of St. Anthony; and (4) San Michele. These itineraries will enable visitors to understand not simply each individual work, but the century-long story behind the fresco cycles being nominated for World Heritage
Implementing body	Guides, associations and cooperatives providing education and support for the itineraries
Beneficiaries	Local residents and tourists
Expected outcomes	Local residents and tourists will participate in the itineraries, including those for the lesser-known nominated sites
Implementation indicators	Number of itinerary participants
Timeframe	Short-term
Costs	€ 3,000 estimated cost
Source of funding	Ticket sales

NETWORK ACTION SHEET	
D	Exploitation and Valorisation
D4	Dedicated itineraries for families with children
Description and Action	<p>This action involves designing and introducing four guided itineraries aimed at target groups: "A piccoli passi nella Padova del Trecento: curiosità e approfondimenti - Itinerari culturali"</p> <ul style="list-style-type: none"> • "Lo Skyline del '300: Case, Chiese e Palazzi:" architecture and "perspective devices" in the Oratory of Saint George and Basilica of Saint Anthony (Chapel of Saint James and the Chapel of the Blessed Luca Belludi) • "Questo volto non mi è nuovo: ritratti e personaggi": portraits and names of the most influential and well-known 14th-century Paduans in the frescoes at the Oratory of Saint Michael and the Oratory of Saint George • "Del Mangiare e del vestire: cibo, costumi e tradizioni": the food, clothing, habits and customs that characterised Medieval society in the frescoes at Palazzo della Ragione, Cathedral Baptistery and Chapel of the Carraresi Palace • "A che ora è la fine del mondo? Giudizio Universale e Apocalisse": the salvation of the soul by comparing and "reading" the iconography in the two most enigmatic frescoes of the 14th-century: "Universal Judgement" in the Scrovegni Chapel and "Apocalypse" in the Cathedral Baptistery
Implementing body	Nomination Committee and <i>ImmaginArte Studi e progetti per la cultura</i>
Beneficiaries	Adults, schools of every type and level, tour operators, travel agencies, organised groups (e.g. associations, libraries, company recreation clubs), families and children.
Expected outcomes	Local residents and visitors will take part in city tours
Implementation indicators	Number of itinerary participants Participant satisfaction revealed by a questionnaire (%)
Timeframe	Short-term
Costs	€ 3,000.00 estimated cost
Source of funding	Ticket sales

SPECIFIC ACTION SHEET	
A	Research and Conservation
A5	Maintenance and restoration of Palazzo della Ragione
Description and Action	This action involves a specialised firm carrying out conservation and maintenance work on the entire fresco cycle on the walls of Palazzo della Ragione and a MiBAC-accredited firm restoring the flooring, which has problems due to the continual stream of visitors and to settling on account of the vast surface area
Implementing body	Padua City Council and MiBAC - Superintendency for Archaeology, Fine Arts and Landscape in the Venice, Belluno, Padua and Treviso Areas
Beneficiaries	Visitors
Expected outcomes	The heritage's state of conservation will be improved The heritage will be exploited more effectively
Implementation indicators	Square metres of frescoed wall conserved and maintained Square metres of flooring restored
Timeframe	Short-term
Costs	€ 150,000.00
Source of funding	Padua City Council

SPECIFIC ACTION SHEET	
A	Research and Conservation
A6	Conservation and restoration work on the main facade of the Church of the Eremitani
Description and Action	This action involves restoration and conservation work on the facade of the Church of the Eremitani. The work will be carried out by a specialized firm and will include the restoration of the church's stonework facade, brickwalls and plaster. Authorization has already been granted by MiBAC
Implementing body	Diocese of Padua, Church of the Eremitani parish, MiBAC
Beneficiaries	Worshippers and visitors
Expected outcomes	The heritage's state of conservation will be improved The heritage will be exploited more effectively
Implementation indicators	Square metres of stone, brick and plaster surfaces restored
Timeframe	Short-term
Costs	€ 200,000.00
Source of funding	€ 200,000.00 contribution by a bank foundation

SPECIFIC ACTION SHEET	
A	Research and Conservation
A7	Restoration work on the fresco cycle at the Cathedral Baptistry
Description and Action	This action involves restoration work on the Baptistry frescoes so that they match the standard of the building's other restored works. MiBAC has already granted authorization
Implementing body	MiBAC, Diocese of Padua and the Cathedral parish, MiBAC-accredited company
Beneficiaries	Worshippers and visitors
Expected outcomes	The state of conservation will be improved The heritage will be exploited more effectively Visual perception will be improved
Implementation indicators	Square metres of frescoed walls restored
Timeframe	Short-term
Costs	€ 810,000.00
Source of funding	MiBAC

SPECIFIC ACTION SHEET	
A	Research and Conservation
A8	Monitoring the state of conservation of the frescoes in the "Chapter Hall" of the monastery at the Basilica of Saint Anthony
Description and Action	This action involves continued monitoring of the frescoes, especially those by Giotto, in the "Chapter Hall". The monitoring will be carried out by the "Study and Conservation of Archaeological, Architectural, Historical and Cultural Heritage" Interdepartmental Research Centre (CIBA) in association with MiBAC - Superintendency for Archaeology, Fine Arts and Landscape in the Venice, Belluno, Padua and Treviso Areas and ISCR. It is part of a 2017-18 restoration scheme for 14th-century frescoes related to and located near the fresco cycles. The intervention will be carried out by MiBAC-accredited restorers
Implementing body	Veneranda Arca di Sant'Antonio, MiBAC - Superintendency for Archaeology, Fine Arts and Landscape in the Venice, Belluno, Padua and Treviso Areas
Beneficiaries	Visitors to the Basilica of Saint Anthony
Expected outcomes	The heritage's state of conservation will be improved
Implementation indicators	Square metres of frescoed wall (%) monitored, maintained and conserved
Timeframe	Medium-term
Costs	€ 50,000.00
Source of funding	€ 50,000.00 private sponsors, benefactors, CIBA personnel

SPECIFIC ACTION SHEET	
A	Research and Conservation
A9	Research project on the frescoes in the Chapel of the Carraresi Palace
Description and Action	This action involves promoting conferences, as well as educational and informational events, to create additional and more in-depth studies of the frescoes at the Chapel of the Carraresi Palace. A more recent interpretation of the fresco cycle iconography will be combined with renewed focus on the aniconic decorative elements surrounding the main scenes; more in-depth studies will be carried out on the themes of commissioning art and the culture and ideology lying at the heart of the fresco cycle; the relationship between the frescoes and the original architecture will be a further research field, with efforts being made to reconstruct the various historical and cultural phases that have transformed the architecture over the centuries. This research will be combined with a fuller analysis of style and technique made possible by an improved interpretation of the frescoes following recent restoration and conservation work
Implementing body	Accademia Galileiana, Salvalarte Legambiente Padova, University of Padua
Beneficiaries	Visitors, students, scholars, local residents
Expected outcomes	A more widespread understanding of the fresco cycle and the site will be achieved; more in-depth scientific knowledge and additional publications will be created The heritage will be exploited more consciously
Implementation indicators	Number of conferences, training events, essays, written and oral reports produced Number of participants and visitors (%) involved in the conferences, training and informational events
Timeframe	Medium-term
Costs	€ 3,000.00 estimated cost
Source of funding	State funding and private sponsors to be found

SPECIFIC ACTION SHEET	
B	Training and Education
B4	Series of lessons on the history of the Basilica of Saint Anthony as training for professional tour guides
Description and Action	Series of evening classes on the history, art and conservation of the Basilica held by expert academics
Implementing body	Veneranda Arca di Sant'Antonio and the Museo Antoniano
Beneficiaries	Authorized guides, teachers of Religion, personnel at the Basilica of Saint Anthony's reception office
Expected outcomes	Group tours of the Basilica will be improved and encouraged The skills of tour guides will be improved
Implementation indicators	Number of participants
Timeframe	Short-term
Costs	€ 5,000.00
Source of funding	Fees

SPECIFIC ACTION SHEET	
B	Training and Education
B5	Educational activities for schools: "Discover the Oratory of Saint Michael". Interesting facts and anecdotes
Description and Action	Designing of educational itineraries for schools and interested parties in a bid to offer in-depth knowledge of the oratory, its location, and the people associated with it, including those not from the 14th-century, e.g. Andrea Palladio. The aim is also to provide interesting facts about Jacopo da Verona's frescoes
Implementing body	Associazione La Torlonga onlus and Padua City Council
Beneficiaries	Schools, cultural associations, interested groups
Expected outcomes	Children, school pupils and young people will take part and become involved.
Implementation indicators	Customer satisfaction (%) with the visit and the itineraries revealed by anonymous questionnaires, sample interviews, and analysis of the number of students and/or people with disabilities as a ratio of the total visitors
Timeframe	Short-term
Costs	€ 3,000.00
Source of funding	Padua City Council, ticket sales and private sponsors to be found

SPECIFIC ACTION SHEET	
C	Communications and Promotion
C2	Project on disseminating the conservation history of the Scrovegni Chapel
Description and Action	Making a film that illustrates to local residents and visitors the work that has gone into safeguarding and conserving the Scrovegni Chapel, from the initial 19th-century restoration to today's work by the Interdisciplinary and Scientific Committee for the Conservation and Management of the Scrovegni Chapel. The film will debut at a conference on the state of conservation of the Scrovegni Chapel and will provide an insight into the future work of the Committee
Implementing body	Interdisciplinary and Scientific Committee for the Conservation and Management of the Scrovegni Chapel, Padua City Council MiBAC, University of Padua
Beneficiaries	Local residents and visitors
Expected outcomes	A film will be made and released Paduans will have a clearer insight into how the city's heritage is safeguarded
Implementation indicators	Number of conferences' participants Number of videos presented
Timeframe	Medium-term
Costs	€ 15,000.00
Source of funding	University of Padua, MiBAC and Padua City Council

SPECIFIC ACTION SHEET	
C	Communications and Promotion
C3	Updating communication and dissemination tools of the Chapel of the Carraresi Palace
Description and Action	This action involves producing and publishing informational material on the Carraresi Palace and the chapel's frescoes. The material will be used to update the palace's website and will be included in an illustrated guidebook on the palace and its frescoes
Implementing body	Accademia Galileiana
Beneficiaries	Visitors and potential users
Expected outcomes	Knowledge and awareness about the building will be increased
Implementation indicators	Increase (%) in the number of visitors, website users, and people who consult and borrow from the academic library.
Timeframe	Medium-term
Costs	€ 6,000.00
Source of funding	Private sponsorship to be found

SPECIFIC ACTION SHEET	
C	Communications and Promotion
C4	Presenting the Oratory of Saint Michael in 'Padova Urbs picta'
Description and Action	Organized, widespread and scheduled notification of all cultural events and initiatives to promote an understanding and valorization of the Oratory of Saint Michael, which is one of the lesser-known buildings in the serial site. All events organized, including those for schools, will be included in a dedicated section and on the calendar of the official website www.padovaurbspicta.org , on www.latorlonga.it , on www.padovacultura.it , and on the main websites that promote the dissemination and knowledge of Padua's 14th-century fresco cycles and the 'Padova Urbs picta' nomination for UNESCO World Heritage. A social-media promotion campaign will be launched on the Facebook page and Instagram profile of Associazione La Torlonga. To promote each event, newsletters will be sent to contacts on the mailing list of Associazione La Torlonga and the Culture, Tourism, Museums and Libraries Section of Padua City Council
Implementing body	Nomination Committee and Associazione La Torlonga onlus
Beneficiaries	Media (printed and social) and institutional actors
Expected outcomes	Knowledge of the Oratory of Saint Michael will be improved thanks to its inclusion in the 'Padova Urbs picta' nomination
Implementation indicators	Effectiveness of external communications measured with a customer satisfaction survey; Increase in number of visitors (%)
Timeframe	Medium-term
Costs	€ 5,000.00
Source of funding	Padua City Council or private sponsors to be found

SPECIFIC ACTION SHEET	
D	Exploitation and Valorization
D5	New lighting for the Church of the Eremitani
Description and Action	Recently, a first round of work was carried out to install direct lighting in the church's chancel and nave. The work regards both the general and specific lighting for the nominated 14th-century fresco cycles and other works of art housed in the church. This action also involves completing the electrical system
Implementing body	Regional Government of the Veneto, Diocese of Padua, Church of the Eremitani, MiBAC, specialised companies
Beneficiaries	Visitors and worshippers
Expected outcomes	The architecture and art will be seen more clearly
Implementation indicators	increasing in the number of visitors (%) growing attention given to the lighting issue
Timeframe	Medium-term
Cost	€ 200,000.00 estimated cost
Source of funding	Regional Government of the Veneto (first round of work) Private sponsorship to be found

SPECIFIC ACTION SHEET	
D	Exploitation and Valorization
D6	Exploiting the Chapel of the Carraresi Palace more effectively
Description and Action	Over the next two years, the Accademia Galileiana di Scienze, Lettere ed Arti is planning to carry out interventions and initiatives that aim to exploit the nominated fresco cycles more effectively and to improve access to their buildings. During 2019, repair and restoration work will be carried out on the door- and window-frames of the frescoed rooms. In the period 2019-20, special maintenance will also be carried out on room infrastructure, and the entrances will be improved during 2020
Implementing body	Accademia Galileiana di Scienze, Lettere ed Arti
Beneficiaries	Visitors, local residents
Expected outcomes	Accessibility will be improved, and exploitation of the site made more effective, with an increase in admissions and visits
Implementation indicators	Increase in the number of visitors (%) User satisfaction
Timeframe	Medium-term
Costs	€ 9,000.00
Source of funding	Private sponsorship to be found

SPECIFIC ACTION SHEET	
D	Communications and Promotion
D7	Themed visits to the Buildings associated with Saint Anthony that focus on interpreting the iconography of the 14th-century frescoes
Description and Action	Designing and implementing themed guided-tour routes regarding Saints George and Bernard, the female saints, and animals. The routes will be based on the vast iconographic heritage at the Basilica of Saint Anthony and the Oratory of Saint George, with special focus on the details of the 14th-century fresco cycles.
Implementing body	Reception office at the Basilica of Saint Anthony, Veneranda Arca di Sant'Antonio and Museo Antoniano
Beneficiaries	Visitors
Expected outcomes	Admissions will increase, especially to the Oratory of Saint George
Implementation indicators	Number of admissions; Number of requested tours
Timeframe	Short-term
Costs	€ 3,000.00 estimated cost
Resources	Ticket sales





F. CORNELIO

6 MONITORING

The credibility of a management plan depends on a number of factors, including use of a monitoring system that establishes and measures the expected outcomes for the various phases of the timeframe (short-, medium- and long-term).

6.1 Management Plan monitoring system

The Management Plan monitoring system is founded on the Action Sheets, each of which contains specific expected outcomes and measurement indicators, as well as their timeframe.

For the deadlines envisaged (short-term 2 years; medium-term 5 years; and long-term 7 years), the Steering Committee will update the Action Plan and thus the Management Plan as well.

During monitoring, special focus was placed on tourism. Although Padua is increasingly popular as a tourist destination, part of a national and international trend affecting medium-sized historic cities, the figures are no cause for alarm in terms of protecting and conserving the nominated site's Outstanding Universal Value. However, a decision was made to launch a major University of Padua project on establishing the tourist capacity of Padua's historic city centre (see Network Action Sheet, Coordination 03).

One of this project's aims is to establish the additional mechanisms that will enable the tourist flows to be distributed more evenly across the components of the serial site, as the Scrovegni Chapel and the Basilica of Saint Anthony are by far the most popular destinations at present. The introduction of the "Padova *Urbs picta* Card" is a first step in this direction (Network Action Sheet D1).