

Who | Institutional Profile

Institution	<u>Pro Terra Sancta</u> for Terra Sancta Museum
Location	Jerusalem, Old City, Israel
Short Description	<p>The Pro Terra Sancta Association specialises in the implementation of projects for the conservation and enhancement of cultural heritage. These aim to increase awareness of common roots in local communities and represent opportunities for sustainable development. The Association also promotes projects in the educational and social fields and intervenes in support of humanitarian emergencies.</p> <p>Since 2012 the Association has been collaborating with the Franciscans of the Holy Land to develop the Terra Sancta Museum (TSM). This has involved spearheading fundraising initiatives to establish the first sections of the museum, overseeing the project of the new permanent exhibition, and crafting a specialised program tailored for schools in Jerusalem. This programme aims to provide students with an opportunity to rediscover the profound wealth of the cultural and religious heritage throughout the Holy Land.</p>
Ownership	Both the museum and association are private institutions.
Size	The Pro Terra Sancta Association has 40 employees worldwide, and the team dedicated to the Terra Sancta Museum is composed of 7 people. The Terra Sancta Museum has an average of 30,000 visitors per year.

Approach to Digital	<p>Input by Sara Cibin</p> <p>The Pro Terra Sancta approach to its digital strategy is open and supportive of pilot projects when it comes to developing interactive multimedia tools to better engage with the public. Although regarded as an opportunity, digital projects are usually linked to some fear relating to the size of investment they require and their sustainability in the long term. Many issues arise with the use of technology, from the initial investment to the cost of maintenance and licences.</p> <p>Digital tools are mostly used in the field of cultural heritage, but at the same time, the organisation makes use of certain tools for internal collaboration and management.</p> <p>The organisation leverages social media platforms and a website as the primary channels for sharing information and promoting its projects. It maintains an active presence on various social media platforms, such as Facebook, Instagram, and LinkedIn. These platforms enable the organisation to connect with a wide range of individuals, including supporters, volunteers, and potential partners. Regular updates are posted to share information about the NGO's mission, ongoing projects, upcoming events, and success stories. Engaging content, including photos, videos and infographics, is created to attract and retain followers.</p> <p>Pro Terra Sancta has a well-designed website that serves as a central hub for information about the organisation and its activities. The website showcases the NGO's mission, values and objectives, along with detailed descriptions of ongoing and completed projects. It also provides comprehensive information about the team, partners and ways to get involved.</p>
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Terra Sancta Museum has a small staff, and their approach to technology is highly diverse; the front of house is not adequately trained to use digital tools, and they show some resistance. The curatorial and management areas are more sophisticated in the use of technology, but they do not experiment or propose a digital transformation. For this reason, all digital tools that are at present integrated into the museum were developed in-house by Pro Terra Sancta.

Their lack of motivation, more than a true objection or fear of new technologies, is what slows these projects down, making them harder to tackle.

The Director of Terra Sancta Museum, Fr. Eugenio Alliata, states: *'As far as new technologies are concerned, I think the response of the public is very varied. Certainly, it is likely that the response of the younger generations may be more favourable... However, there is a risk that what we come up with is practically already outdated or the users are already saturated with it.'*

What | Case

Project Title	Digital Storytelling and Gaming App: The TSM Quest!
Timeframe	November 2022 – September 2023

Concept & Approach

Where it started

After two years of designing educational resources and welcoming kids at the museum, we realised that it was very difficult to attract a certain age range and interact with them. So what was attracting them all the time? And what was becoming more and more relevant, especially after the lockdowns of the pandemic? Smartphones and digital content. We thought that if they were not coming to the museum, we had to go to them, on their smartphone and provide some enjoyable digital content.

How it started

The first attempt at developing a gamified digital experience for the Terra Sancta Museum

The initial plan was bigger and more complex, but at the same time, less focused because the development of a game app was something completely new to our team, so we had no previous experience. This was probably the main reason that drove us to this pilot project: we wanted to gain skills, knowledge and experience in a field that has gained a significant impact on our sector and cannot be overlooked.

The concept of the pilot was born by looking for a tool that could foster meaningful and fun interaction through a hybrid reality experience that tapped the historical knowledge the Terra Sancta Museum offers.

New technologies are appealing to the young public, but we wanted them to be at the service of the cultural heritage (its physical evidence) and not distract our visitors from it. Having done some research and studied other cases around the world, we found that gamification and storytelling could be the path to follow.

The tool is a gaming app that follows a storyline. It includes interactive features that are developed in a participatory manner with the target group of the project, the marginalised Arab community living in the catchment area of the museum. In this sense, the digital solution does not entirely replace the physical experience, it rather enhances it.

Our focus for the game app was to highlight the connection between the museum's collection and its surroundings; we identified this as a focal point because we wanted to promote a sense of belonging and ownership among the young Palestinians living in Jerusalem.

How it was along the way

We started by harnessing the data we already had, creating a list of objects from the museum's collection with a meaningful connection to an outside location in the surroundings. The first matrix looked like an extensive collection of information; the scope of it was to record all the layers of information and content that we already had of a selected item. The challenge of this pilot was to convey several layers of knowledge in an easy-to-understand way.

1	ID object	Title	Description	Dates	Discovery / Collection	Location	Type of connection	Object of connection	Place of connection	HR
2	DB number if present					room/ showcase in the museum	historical, iconography, place of finding, presence of similar object, etc.	description of the object or detail we connect with the museum	geographical point in the city	yes if y be in c shc etc.
3										
	CTS-SB-09410	decoration	slab, probably wa	mamluk period	n.d.	SBF 9.9 H1b	presence of similar d	decoration wall entrance	Aqbat e-Taqiya Ma'a	yes
4	CTS-SB-03506	"pilgrim" flask	flask with globula	early roman	Abu Dis (tomb)	SBF 2.6 O2.4	use of the vase to co	fountain / water	Siloam pool because	yes
5	CTS-SB-03526	stone vessels	early roman			SBF 2.6 N2	use of water for spir	roman pools / ritual baths	Probatic pool (saint	yes
6		mosaic	floral geometric p	byzantine per	dominus flevit		place of discovery	floor	Dominus Flevit Mon	yes
7		ossuaries	stone boxes vario	early roman	dominus flevit		place of discovery	cave with second burials	Dominus Flevit Mon	yes
8		corinthian capital	corinthian capital	early roman	sa called tomb of Herod's family	SBF 2.3	place of discovery	the place of the tomb, in t	sa called Herod's far	yes
								some of the stones decorating the entrances		

The first matrix, Terra Sancta Museum

After completing the matrix, we realised we needed some guidance on the process of developing a digital game, and this led us to our search for a suitable digital provider. We had a reality check at this point, realising our budget, internal resources, and timeframe were all very much limited compared to the standards of the game app industry. Luckily we timely received a straightforward advice, making us realise that we had to reshape the project according to those limitations we had.

After some meetings and a lot of internal debate, we chose a company – [Locatify](#) – that offers a platform for developing location-based guides and game apps with an affordable yearly subscription plan. In this way, we were able to invest part of our budget to contract a graphic designer and pay for other content creation services.

We had another offer for a more artistic and tailor-made product, but the price this company requested, even though with a considerable discount in consideration of us being not-for-profit, was almost the whole budget we had for the pilot. It would have meant that we had no money left for contingencies or any other expenses.

In parallel with the search for a partner, we were planning to do field research by organising a focus group with children and educators in our area. Unfortunately, the museum is located in a very special place, in the heart of Jerusalem and at the very centre of the conflict. A period of unrest in the Old City means that children, schools, and families will avoid the area, and so we couldn't hold the focus group in person at our premises. We resorted to an online survey that we distributed through our database of contacts. While it was not the same, we got some interesting results. The survey was both in English and Arabic.

استبيان لتطوير لعبة إلكترونية حول الموروث الثقافي

حول اللعبة

يسعى مشروع "تسديد قصص رمزية وتطبيق ألعاب" إلى تسديد القصص التي تليها لعبة تتيح بين التمازج بين الواقع الافتراضي والواقع المادي. على غرار: ألعاب، وعروض مع المعرفة التاريخية التي تليها لعبة تتيح بين التمازج بين الواقع الافتراضي والواقع المادي. اللعبة مبنية على سرد القصص، وتضمن قصصاً تاريخية معاصرة، وسرداً يروي التاريخ. اللعبة مبنية على سرد القصص، وتضمن قصصاً تاريخية معاصرة، وسرداً يروي التاريخ. اللعبة مبنية على سرد القصص، وتضمن قصصاً تاريخية معاصرة، وسرداً يروي التاريخ.

تهدف جميع المعلومات التي تقدمونها من خلال الاستبيان مساهمة، وسيسم استخدامها لأغراض تطوير اللعبة فقط إن يتم مشاركة هذه المعلومات. المعلومات الخارجة عن إطار اللعبة أو مع الأطراف الثالثة.

معلومات الاتصال: مبروك حجازي "موروث" - المدينة القديمة لتسديد القصص

معلومات "موروث" على الموقع الإلكتروني: "موروث" - المدينة القديمة لتسديد القصص

101036071

saracibin@gmail.com Switch accounts

Not shared

* Indicates required question

اللعبة المساهمة للأشخاص:

اللعبة: اللعبة هي أي لعبة تتيح بين التمازج بين الواقع الافتراضي والواقع المادي.

يتمكنكم اختيار إجاباتكم:

☐ لعبة إلكترونية

☐ لعبة

☐ لعبة تتيح بين التمازج بين الواقع الافتراضي والواقع المادي

☐ لعبة

The survey, Terra Sancta Museum

Which elements of cultural heritage interest you the most? *

You can select 3 options

☐ Arts and crafts

☐ Languages

☐ Social customs and daily life practices

☐ Political systems

☐ Traditional games

☐ Folk tales and myths

☐ Scientific traditions

☐ Architecture

☐ Religious beliefs

What are your favorite modes of learning about Palestine's history? *

You can select 2 options

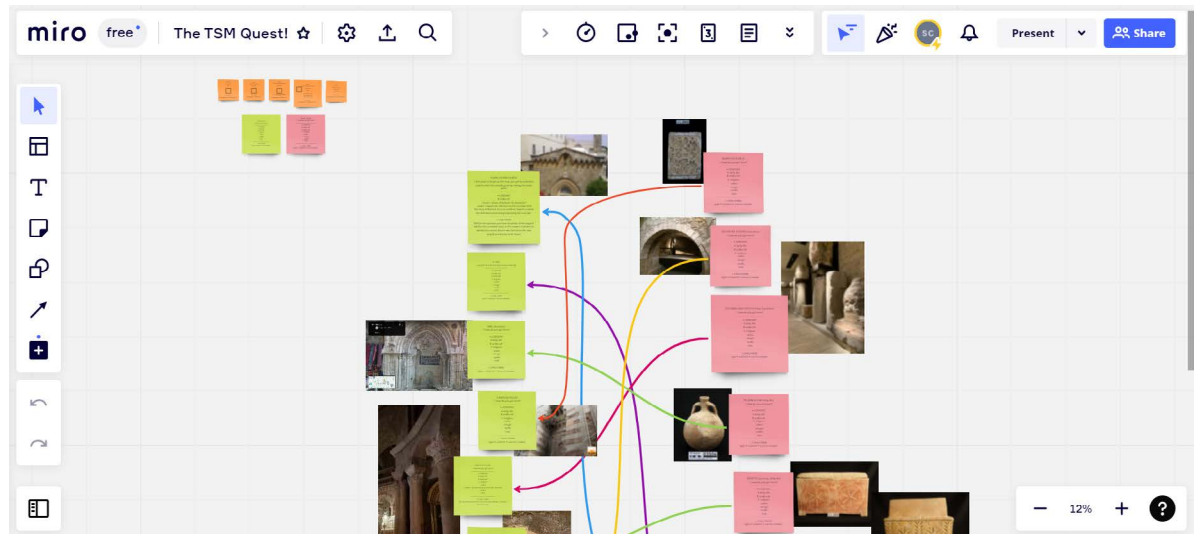
The survey, Terra Sancta Museum

The learning phase

After collecting all the information (about the content, our public needs and technical requirements), we started the learning phase, which was very valuable but also very difficult.

Using a standardised tool means that a lot of game and usage dynamics are fixed, and you have to find your way to create what you need for your project. Also, the company offers technical support, but it is not carrying out the designing or thinking process behind the structure of the game. Conceptualising a game app when you are not a digital game designer is not easy. It took us a moment to understand how to make our project work in the digital environment. The first step was to use a template for a fairly common tool that is used in the game sector: a game design document; this gave us direction and helped structure our efforts. In the second step, to help us visualise the game, we used a shared visualisation tool where we put together the pieces of our puzzle.

Our board at an early stage:



Miro board, Terra Sancta Museum

The testing phase

We are planning on a soft launch with a game app that is 80% complete because we believe the testing will be the most relevant stage of the pilot. It will allow us to understand if the story, the content and the gameplay are working together and if they are enjoyable to our target group. The next and final launch will complete the game app, and will incorporate the changes we will need to make based on feedback.

The launch

The last step of the pilot will be the launch of the app. It will be done through social media and by inviting different groups to create teams and participate in a simultaneous challenge with prizes for the best team. After this launch day, every child who comes to the museum and completes the game will receive a small gadget from our bookshop.

Benefits & Impact

The main goal of this project is to develop a tool for the Educational Department of the museum to expand its outreach toward the youth in our local community, with particular attention to the Arabic-speaking one. This segment of our public is the most distant and least served in the area, with scarce to no access to quality cultural offerings. Our aim is to catch the interest of these young people and encourage them to investigate and discover the art and history of their city and museums.

A secondary goal of the project is to create a tool that can inform us about the needs and behaviour of the targeted public through collecting and analysing data on the usage of the app.

The Terra Sancta Museum is part of a museum network in East Jerusalem, where on a regular basis it implements joint activities and capacity-building workshops with the network's

museums. The TSM team intends to transfer the knowledge it gained during the project development to other colleagues in East Jerusalem museums.

My friend, a resident of the Old City of Jerusalem, once told me, 'When I was a child, I was curious to know what's behind the eye-catching blue door of Terra Sancta Museum, but I thought that only tourists are allowed into this place, as I never saw Arabs visiting it.' My friend's words resonated with me. They made me think that one of the core objectives of the newly established educational department should be to show the connection between the places familiar to locals and what the museum offers. Also, the geo-political situation in Jerusalem and the systematic violence the Arab youth are experiencing negatively impact their identity construction and sense of belonging. The 'TSM Quest' is helping the department expand its outreach towards the Arabic-speaking youth in our local community and contribute to enhancing their access to quality cultural offerings. Our aim is to capture the interest of these young people and encourage them to search out and discover the art and history of their city and museums, which foster their identity construction.

Additionally, the project will serve as a tool that can inform us about the needs and behaviour of the targeted public through the collection and analysis of data on the usage of the app. This will influence the overall strategic direction of the educational department.

Working as an educator over the past 8 years, I have noticed that the fine motor skills of the new generation are being affected by their prolonged exposure to the 2D screens of their phones and tablets, conversely, they spend less time experiencing the 3D real-world and creating with their own hands. As the digital transformation of the world is inevitable, our hybrid reality solution shows how the digital complement the physical experience rather than entirely replacing it.

As our project will be the first of its kind in the museum network in East Jerusalem, the gaming app will serve as a model to advocate for integrating the digital into museum learning. The knowledge we gained during the project development will be transferred to other colleagues in East Jerusalem museums.

Limits & Drawbacks

- Limited financial resources to develop a game app
- Limited time and human resources
- Difficult context (political and social tension, conflict, and unrest in the area), giving limited access to the museum
- Huge amount of information to be transformed into digital content suitable for the target group

Future Prospects

The Terra Sancta Museum is part of a museum network in East Jerusalem, where it implements joint activities and capacity-building workshops with the network's museums on a regular basis. The pilot team will transfer the knowledge it gained during the project development to other colleagues in East Jerusalem museums. It will also promote the gaming app as a model for a successful digital transformation so that it encourages other museums to integrate digital approaches into their strategic plans.

In the context of Pro Terra Sancta, the way we developed the app, by using a platform that offers multiple projects under one licence, is opening the door to future use of the same system for other cultural heritage-related projects that are being implemented in Palestine and other Arabic-speaking countries. The team involved in the pilot will share their experience and acquired expertise with colleagues operating in projects with similar contexts and missions. The intended result is that they can evaluate the solutions we found and the possible applications to their projects.

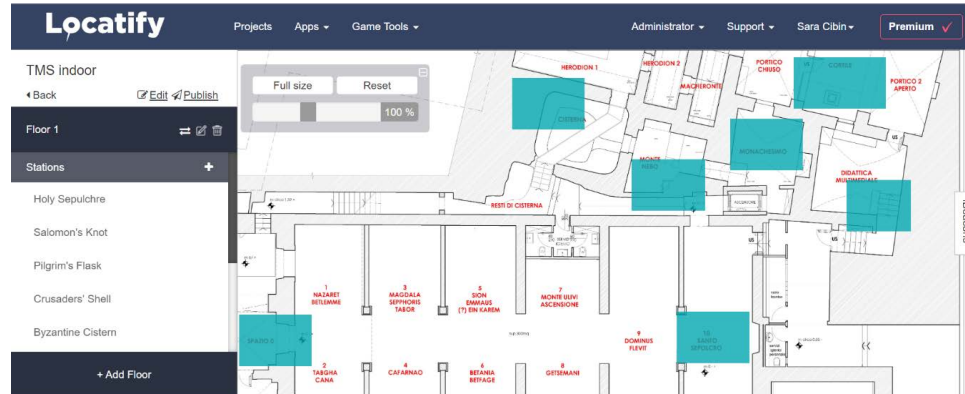
Key Take-Aways

- When approaching a new tool or solution, be at peace with the idea that it will be, more than anything else, a learning experience and a valuable one.
- The learning curve is high if it is your first project of this kind and especially if your budget is limited.
- You need to do a lot of testing, and soft launches are your friends.

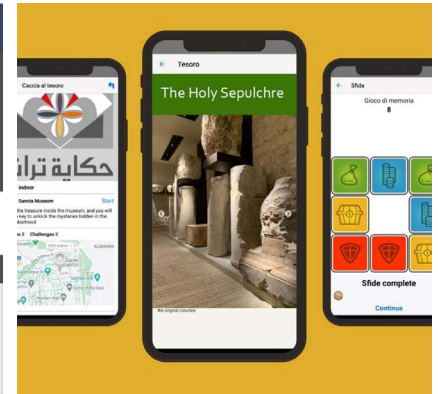
- Changing and reshaping the project as it moves forward is acceptable.
- Honest and open conversations with suppliers were very useful, so don't be afraid to share the details and constraints of your project.

Involved Parties

Locatify (app development)



Terra Sancta Museum and Locatify



Terra Sancta Museum