FORMA VRBIS
INTERNATIONAL

FORMA URBIS INTERNATIONAL
FROM EPIGRAPHY TO ARCHAEOLOGY

THE EAGLE PROJECT
EXPLORING THE DIGITAL FRONTIERS OF EPIGRAPHY

THE SPLENDOUR OF SYBARIS
NEW ARCHAIC-PERIOD DISCOVERIES

ARCHAEOLOGY IN SALENTO
ROCA VECCHIA AND THE ROMANELLI CAVE

Leader: Forma Urbis International – from Epigraphy to Archaeology

New frontiers in epigraphy and a host of new technological developments in that field is the topic that opens the first English-language issue of our magazine. *Forma Urbis* was founded in 1995, with the purpose of sharing knowledge about Rome and the entire ancient world with our readers. We have explored the rediscovery of underground Roman sites and monuments, presented essays on ancient history, on archaeology (from protohistory to the Middle Ages), numismatics, culture and folk traditions, as well as articles about new archaeological discoveries – which we are often the first to describe.

The journal's primary aim – especially since its union with the Fondazione Dià Cultura, which has been in charge of its content and art direction since 2012 – is to offer an ideal blend of scientific journal (as is clear from our content, which is always provided by professional archaeologists) and magazine for the general public (as can be seen from our widespread dissemination both on newsstands and online). In other words, ours is a high-quality and authoritative publication, accessible to an audience that comprises even occasional readers.

This first international issue discusses epigraphy, the science that deals with inscriptions (*tituli* in Latin). It is a discipline that is difficult to define, a task made even more complicated by epigraphy's relationship with sciences such as papyrology and numismatics – the studies of documents written on papyrus and of coins, respectively – which circumscribe its area of competence and, occasionally, become 'entangled' with it. The word's literal meaning, from the Greek *epigraphein*, meaning "to write on", corresponds perfectly to the Latin *inscribere*. Epigraphy therefore encompasses all written material handed down to us directly from antiquity as opposed to being passed down through the mediation of Medieval copyists. Inscriptions are a priceless legacy. Not only do they represent an important source for the study of history and archaeology, they also create an immediate point of contact with the ancient world. They paint us a realistic picture of the multiple facets of public and private life that characterised the widely differing ages during which they were produced. The messages entrusted to epigraphs are many and varied, from those involving individuals' *cursus honorum* (public careers) to laws, from calendars to oracles, from public works to *instrumentum domesticum* (objects of daily use), from funerary to honorary inscriptions, and so on. As we shall discover going deeper into these pages, the contribution that epigraphy has made to the reconstruction of the political, economic and social histories of the ancient world, its daily life, and the histories of sports, law and religions, is an enormous one. Inscriptions bear faithful and invaluable witness to the evolution of language, its chronological and geographic development, based on an inscription's time and place of provenance. Funerary epigraphs, for instance, or the inscriptions carved into or extemporaneously painted onto walls, such as those found in abundance in the cities around Vesuvius, constitute a unique source for the reconstruction of the *sermo cotidianus*, the spoken language. The fact that the space of inscriptions is limited means that the inscribed text is always fairly short, that the style of epigraphic texts is generally concise, succinct, paratactic, terse and formulaic, and that they do not pose great exegetical difficulty from a grammatical standpoint. On the other hand, deciphering the abbreviations, contractions and nexuses that were very often used for reasons of economy of space is the most complex aspect of their study. It is the task of epigraphy to explain the meaning of specific formulas used, to deal with the characters employed to write the inscriptions, determine their age based on their forms, and use them to glean a wide variety of information about the monuments on which they are found: when they date from, their purpose, who commissioned them, restorations they have undergone, the figurative representations they contain and their dedications. These are only some of the many responsibilities that fall in the realm of epigraphic science, as we shall discover while perusing this first international issue of *Forma Urbis*. We would also like to take this opportunity to remind our readers that our journal derives its name from Forma Urbis Romae, the famous plan of Rome from the time of Severus, carved (between 203 and 211 A.D.) onto great marble slabs, on which, thanks to their inscriptions, we can identify many edifices of that age.

This issue deals at length with the European project EAGLE (Europeana network of Ancient Greek and Latin Epigraphy), co-funded by the European Commission as part of its Information and Communication Technologies Policy Support Programme (ICT-PSP). The project's purpose is to collect and catalogue, in a single, easy-to-search database, over a million and a half images and other digital objects related to hundreds of thousands of inscriptions from the Greco-Roman world, each accompanied by essential information and, in many cases, translations into English or other modern languages.

The project is part of Europeana, the European digital library which has collected millions of digital objects from the most important archives, libraries and museums in all of Europe. The application of information technology to epigraphy has given rise to many significant changes in the study of antiquity, and its continuing contribution to this field's evolution remains a dynamic and exhilarating one, thanks largely to the new opportunities created by the exchange and sharing of knowledge. This happy union between technology and the sciences of antiquity is intended to render our cultural heritage more accessible to all. That heritage does not cease to grow and amaze us, as is demonstrated by the splendid 6th-century B.C. artefacts recently found near the modern town of Sibari (province of Cosenza) during the course of excavations conducted by the Archaeological Superintendency of Calabria. It is here, in the pages of *Forma Urbis*, that they are presented for the first time. We have devoted a special feature in this issue to the famous Magna-Graecian megalopolis of Sybaris, destroyed by its rival Crotone in 510 B.C., refounded as a Panhellenic colony in 444 B.C. by the will of Pericles, and established as a Roman colony in 193 B.C. with the evocative name of *Copia*, in remembrance of the opulence and ancient splendours which today are being rediscovered there. The issue continues with articles dealing with archaeology

in Salento, in Apulia. Iapygia, as it was called in ancient times, was occupied from its founding by peoples of Greek and Illyrian origin. It encompassed the lands of Daunia (Northern Apulia), Peucetia (Central Apulia) and *Messapia* (ancient Salento).

As far as the inhabitants of the peninsula are concerned, we know that some ancient sources thought them to be of Cretan origin. Strabo was one of these (X, 478-480). He tells us of a sumptuous temple dedicated to Athena located in those lands, in a place that the Latins, in apparent confirmation of this fact, called *Castrum Minervae*. It was also believed to be Aeneas' first landing place in Italy (Dion. Hal. I, 51; Virg. *Aen.*, III, 520-531). However, unlike the Iapyges – whose eponymous hero was Iapyx, son of Daedalus and a woman of Crete – the Cretans who dwelt on the peninsula of Salento were said to have been brought there by the local king of Lyttos, son of Deucalion and grandson of Minos:

(…) *et Sallentinos obsedit milite campos / Lyctius Idomeneus*
"(...) and Lyctian Idomeneus occupied the Salentine plains with his soldiery"
(Virg. *Aen.*, III, 400-401)

Idomeneus – whom Varro (*Rerum Humanarum*, III) considers the founder of the ancient settlement of *Castrum Minervae* – took part in the Trojan War, like all of Helen's royal suitors. He fought and won fame at the head of a Cretan force of 80 ships. He was present for the fall of the city, conquered through the stratagem of the wooden horse in which he hid with his companions in order to seize the fortress of Ilium undisturbed. Contrary to that which is reported in the *Odyssey* (III, 191) and in other sources (Diod. *Bibl.* V, 79, 4), which tell of the Cretan king's happy return to his homeland following the War, more recent traditions (Strabo, X, 479-480; Virg. *Aen.* III, 121-122; XI 264-265) regarding his *nostos* (return) report that he was assailed by a storm before reaching the island. Idomeneus made a vow that, if he should reach his homeland safe and sound, he would sacrifice the first human being he met there to Poseidon. The victim thus designated was one of his own sons, whose sacrifice – evidently displeasing to the gods – caused the outbreak of a horrible plague. In order to end it, Idomeneus was exiled from Crete. The king travelled to southern Italy, settling in Salento, where he built the temple to Athena which would inspire the city's Latin name.

As we shall discover in this issue, Salento, a region lying entirely outthrust towards the eastern Mediterranean, was naturally inclined to become a 'receiver' for the different cultures arriving from the sea's far shores.

Mycenaeans, Greeks, Byzantines and Arabs were some of the most frequent visitors to this cultural crossroads, whose origins lie in remote prehistory. Traces of its long existence remain in the ancient tales of places such as the extraordinary site of Roca Vecchia – where our earliest history is documented through rare evidence – and the Romanelli Cave. All are ready to inspire awe in today's travellers, the occasionally inadvertent heirs of the Grand Tourists of yesteryear.

Simona Sanchirico, Managing Editor of Forma Urbis
Fondazione Dià Cultura

Dedication to Septimius Severus (CIL XIV 4569), photographed by Hans Georg Kolbe (from the cover of the April 2012 issue of *Forma Urbis*)

Fragment of a monument inscription from Piazza Madonna di Loreto (from S. Orlandi's , "Quando basta un frammento", published in *Forma Urbis*, April 2012, p. 23)

View of excavated ruins in the Sybaris archaeological park (www.wikimediacommons.org)

Poesia Cave ("Grotta della Poesia") in Roca Vecchia, on the Adriatic Sea, located in the municipality of Melendugno, Province of Lecce, Italy (www.wikimediacommons.org)

Roca Vecchia, panoramic view (www.wikimediacommons.org)

Summary

The EAGLE Project: Exploring the Digital Frontiers of Epigraphy

Detail of the base of a statue at the Italian Ministry of Cultural Heritage and Activities and Tourism (MiBACT) National Library of Modern and Contemporary History. Co-winner of the Special EAGLE Award for the 2013 *Wiki Loves Monuments* photography contest (photo by G. Anesin. Source: Wikimedia Commons CC-BY-SA)

EAGLE Online

Sustainable Strategies and Cooperative Action to Preserve and Pass on our Cultural Heritage
Part One: EAGLE, Europeana, Wikimedia and Media Partners
by Raffaella Santucci*

Introduction

The European project *EAGLE – the Europeana network of Greek and Latin Epigraphy (www.eagle-network.eu)*, was born in April of 2013, a time of dynamic shifts influenced by profound technological, economic and political changes, as pointed out by Silvia Orlandi in her introductory article. Like any project of broad scope, EAGLE has faced numerous challenges and overcome them all, thanks to a strong initial thrust which has continued to drive the project forward ever since its inception. Today the members of EAGLE's network and its partner institutions form a close-knit community, whose commitment and enthusiasm have yielded excellent results.

From the outset, the project's scientific coordinator, Silvia Orlandi, has clearly focused on identifying original approaches and best practices for sharing our epigraphic heritage online while simultaneously guaranteeing quality of data. She also, however, set out to explore new ways to convey the uniqueness of this legacy, making the project as open and easy-to-understand as possible for an ever broader category of visitor. This was accomplished by creating targeted joint efforts and through a carefully designed dissemination and communication strategy.

One of the guiding principles of my work has been the premise – learned through hands-on experience with many previous projects involving digital libraries – that the creation of any epigraphic portal had to be approached more from the perspective of a social engineering operation than of a technological achievement. It has always been clear that the key to EAGLE's development was participation – an approach focused on the expectations, needs and aspirations of a community of users. Such an approach is the best premise, because it guarantees that the portal will not become obsolete, while ensuring that any technological solutions developed during the course of the project will actually be adopted. It is for the reasons laid out above that EAGLE's priority remains the creation of strong ties with the community of Classical and epigraphic scholars, with the general public, and with similar institutions and projects. This allows for an exchange of knowledge and best practices with academics, independent scholars, students and devotees of epigraphy, archaeology and technology.

EAGLE and Europeana

Since it first came into being, EAGLE has been strongly devoted to its mission – that of creating innovative ways for the public to interact with its cultural heritage. To this end, it has worked jointly with other initiatives in its field. Indeed, one of the principal aims of the project is that of contributing to the European Commission's largest and most well-known cultural initiative, Europeana (http://

www.europeana.eu), the European digital library. EAGLE committed itself to contributing approximately 1.5 million *digital items* to Europeana over a three-year period.

Europeana is a well-known web portal that focuses on opening up access to digital resources from Europe's museums, digital collections, archives and audiovisual collections. Visitors to the portal are invited to explore, share, use and reuse, drawing inspiration from the rich diversity of Europe's cultural and scientific heritage. Europeana is an immense database that offers access to books and manuscripts, photographs and paintings, television and film clips, sculptures and artefacts, music scores and recordings. Thanks to EAGLE, it also provides

access to metadata from the most important European and international collections of Greek and Latin epigraphy.

Europeana's goal, with the support of the European Commission and the Ministries of Culture of twenty-one member States, is to meld Europe's immense cultural heritage with technological innovation. It represents an attempt to open the doors of personal and professional learning and creativity and, as a consequence, make an important contribution to Europe's creative and digital economies. Europeana is nevertheless also intended as an authoritative database, bridging the gap between its users and the original source of each item or document, able to guarantee the authenticity of the data it offers for consultation.
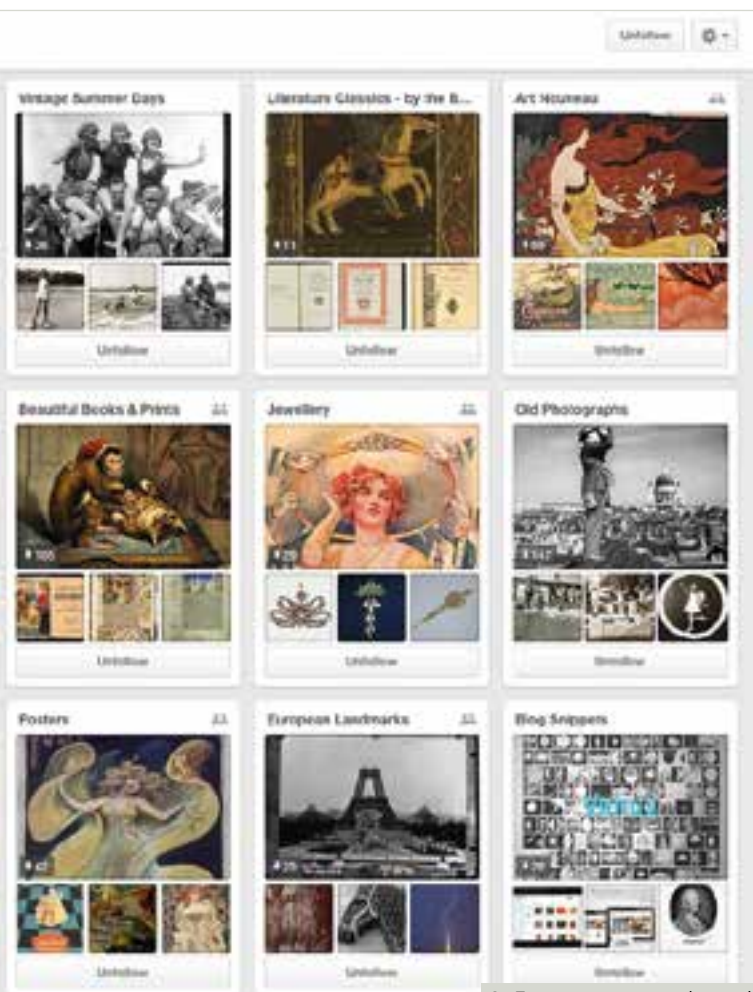
2. Europeana, search results

Over two hundred and fifty institutions have contributed to Europeana. These include well-known organisations, such as the *Cultura Italia* initiative of the Italian Ministry of Cultural Heritage, London's British Library, Amsterdam's Rijksmuseum, and the Kunsthistorisches Museum in Vienna. All of them share their patrimonies with small-scale organisations from every country in the EU, in the hope of making the memory and history of Europe – from ancient to modern times – accessible to the public at large. Europeana's vast cultural database is in the Public Domain and available for use under the terms of the *CC0 Creative Commons*. This means that anyone can use the data for any purpose – be it creative, educational or commercial

– without limitations. By using this approach, Europeana aims to become the largest portal for the exchange of cultural material, breathing new energy into the digital economy and providing new opportunities for digital entrepreneurs. As a secondary consideration, applying the CC0 means that all of Europeana's metadata can be used in Linked Open Data projects. As a result, not only are all the data from all the great libraries, museums and archives of Europe brought together in one portal, but this entire patrimony is opened up to a whole range of users. Foremost among these are researchers and educators, but they also include sectors such as tourism and the media.

EAGLE has taken Europeana's mission as its own. When planning its work activities, it set itself a series of strategic goals in keeping with the *Europeana Business Plan* (http://pro.europeana.eu/documents/858566/9d4632d3-3f6d-4162-ba29-27a9a739946d) and the *Europeana Strategic Plan* (http://pro.europeana.eu/documents/866067/983523/D3.1+-+Europeana+Strategic+Plan+2011-2015). The EAGLE Description of Work was laid out on a three-year framework. Resources were carefully allocated to strictly reflect the priorities of the project, in keeping with Europeana's three core principles:

• *Aggregate*: build an open and trustworthy source of Greek and Latin epigraphy.
• *Facilitate and Share*: support the field of epigraphy through an exchange of technologies and knowledge.
• *Promotion and Participation*: cultivate new strategies to allow users to take an active role in the historic memory and preservation of cultural heritage.

Since its inception, the EAGLE project has worked towards these goals. It has consolidated joint efforts on the part of the nineteen founding members of the confederation, affiliated partners and teams working on similar projects. Moreover, it has contributed its own content, materials, technology, and user and communication bases to the portal and to the initiatives developed by Europeana, in particular to *Europeana Research* (http://research.europeana.eu/). By March 2016, a million and a half items of metadata from EAGLE will have been published on Europeana. All of EAGLE's content providers have signed the new *Data Exchange Agreement* (DEA: http://pro.europeana.eu/data-exchange-agreement) with Europeana and are ready to release the metadata that accompany and enhance their "digital items" under the *Creative Commons Zero Public Domain (CC0)* license.

This means that all of EAGLE's metadata can also be used for educational purposes or for research, by external sites and applications, as well as for commercial purposes.

The strategic partnership between EAGLE and Europeana has had numerous mutual benefits. EAGLE is an active participant in Europeana's decision-making

3. The *Ancient History Encyclopedia* logo

4. The *Wiki Loves Monuments Italia* logo

and communication activities, as well as at its annual meetings. It thus contributes to the evolution of Europeana's policies and helps to identify good practices in the fields of content harmonisation, multilingualism, multiculturalism and interoperability. Representatives of the EAGLE confederation have attended meetings organised periodically by Europeana, so as to share experience and discuss ideas on special areas of reciprocal interest with those working on similar projects. EAGLE, with the support of *Wikimedia Italia*, was the driving force behind the creation of the Europeana task force known

5. The *Wikimedia Italia* logo

as Wikimedia Developments (http://pro.europeana.eu/blogpost/new-recommendations-outline-ways-to-strengthen-europeanas-future number=plural). It was conceived with the goal of painting a picture encompassing all existing and planned projects involving both Europeana and Wikimedia, as well as drawing up a list of all the actors involved in each, and providing a description of the expected project outcomes. The hope is that such an overview could facilitate cooperation and accord between Europeana and ongoing Wikimedia-related initiatives within current projects. Another goal the task-force has set itself is to gather together the best practices and lessons learned during the course of all the projects listed, as well as in the context of the broader *GLAM-Wiki* (https://it.wikipedia.org/wiki/Progetto:GLAM) initiative. The task-force expects to publish a report containing recommendations on how to further improve cooperation between Europeana and Wikimedia in a way that is beneficial to both. Lastly, EAGLE has contributed to the Europeana blog and the ad campaign promoted by Europeana, *Allez Culture* (http://pro.europeana.eu/page/allezculture), devoted to the importance of digitally preserving our cultural heritage.

EAGLE and Wikimedia Italia

Another key partnership for EAGLE is the one we have established with *Wikimedia Italia* (http://www.wikimedia.it/), an idea that was already central to the project when we drafted the grant proposal for submission to the European Commission. Select content from EAGLE – images and modern-language translations in particular – are accessible on *Wikimedia* http://commons.wikimedia.org/). This partnership has allowed us to maximise the visibility of EAGLE's collections and has also served as a tool for crowdsourcing modern-language translations of the inscriptions themselves, thus expanding

6. The Europeana Pro Portal

7. The Europeana_Research team
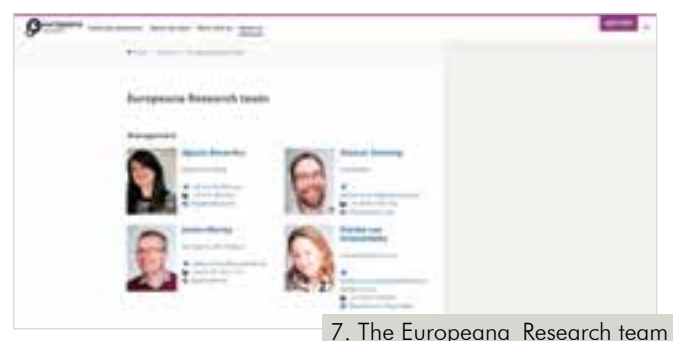
EAGLE's impact at no additional cost. What's more, EAGLE has developed the first Wikibase platform external to Wikidata.

EAGLE and its Media Partners

We have also made what we believe to be strategic use of so-called media partnerships. The project's most important media partner is the e-zine *Digital Meets Culture*, an online magazine focusing on the application of technology to our cultural patrimony and to the arts (http://www.digitalmeetsculture.net/). Then there is our work with *Forma Urbis* and with the multidisciplinary journal *Archeomatica*, dedicated to introducing advanced methods and emerging techniques for disseminating knowledge of our cultural

heritage, documenting it, conserving it, and raising awareness of its value (http://www.archeomatica.it/). More recently, EAGLE has entered into a cooperation agreement with the *Ancient History Encyclopedia*. This small non-profit organization, founded for the purpose of publishing historical content with the highest attention to detail, boasts the greatest number of monthly visitors of any such dedicated website (http://www.ancient.eu/). The main benefits of these partnerships have been establishing closer ties with projects akin to EAGLE and raising the visibility of EAGLE itself.

Conclusions

Thanks to the clear vision that lay at the foundation of the initial grant proposal submitted to the European Commission, and as a result of the creation of strategic partnerships, EAGLE has reached thousands of people the world over. Thanks to the best practices it has developed, it has become a point of reference for digital epigraphy projects. The project's ecosystem continues to grow, in terms of both the number of organisations that are part of it and the impact it
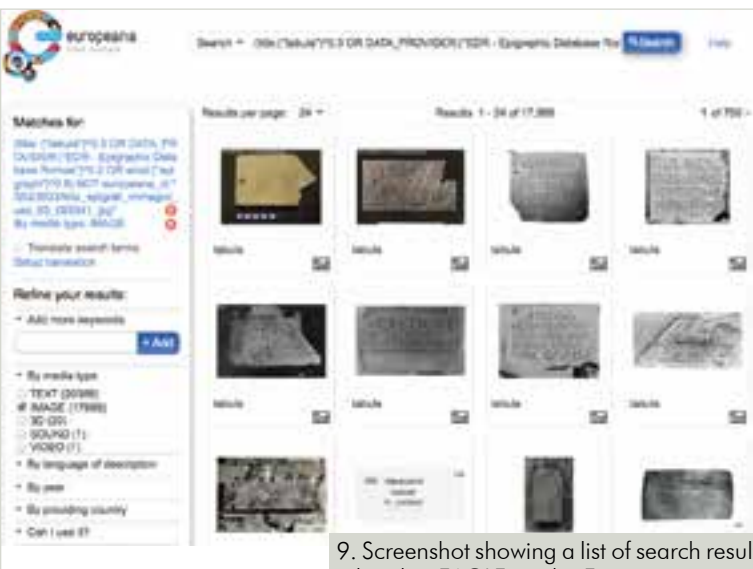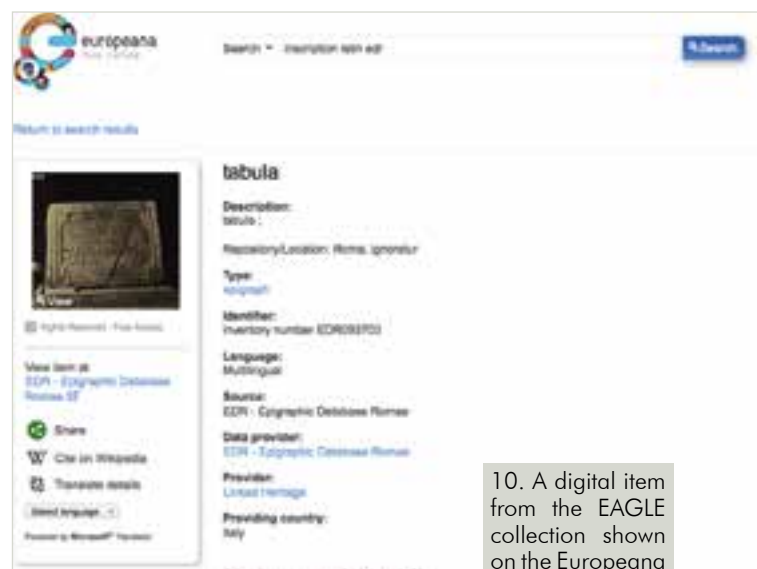

8. The Europeana logo

is having. The work EAGLE has done touches every country in the European Union. Thanks to that work and to a careful dissemination of the results we have achieved, European culture – and not only specialist culture – has emerged from these three years substantially modernised and enriched.

Raffaella Santucci, Outreach Coordinator for the EAGLE project, is a Research Fellow at the "Sapienza" University of Rome

9. Screenshot showing a list of search results related to EAGLE on the Europeana portal

10. A digital item from the EAGLE collection shown on the Europeana interface

EAGLE Online

Sustainable Strategies and Cooperative Action to Preserve and Pass on our Cultural Heritage
Part Two: Media Communication Strategies
by Raffaella Santucci*

An effective communications strategy is a crucial part of information sharing and exchange for any scientific project. In the case of EAGLE, disseminating the results of our work in a clear and incisive fashion has proven to be a compelling challenge. Reaching academic circles as well as arousing the interest of a non-specialist audience are goals which have always been key elements of our promotional campaign. Wishing to ensure the widest possible dissemination of our project's achievements, we adopted a broad range of methods and communication channels. We focused, firstly, on building a strong Internet presence, with a portal that was user-friendly and easy to navigate and, secondly, on setting up channels on social networks. We produced videos, apps, printed materials and, lastly, we launched partnerships with the most important institutions in the field of digital information dissemination, including *Wikimedia Italia* and *Invasioni Digitali*.

EAGLE's Audience

The first step in determining a communications strategy was to identify EAGLE's usership, which is very specific. The project's main users come from the sphere of epigraphic research, from the user bases of institutions involved with cultural heritage, digital archives, ministries and public research organisations, from high-calibre international research centres and from projects similar to EAGLE. However, we wanted to go beyond these communities to reach a wider audience.

EAGLE's Visual Identity

Designing EAGLE's branding strategy posed a unique challenge. In the past, a lack of attention to graphic design and copywriting has been the cause of digital libraries' mediocre success in terms of attracting audiences. The situation has evolved rapidly in recent years, with a growing amount of investment in communication and a more experienced eye

for recognising users' needs. EAGLE's branding process was characterised by two of the project's strong points. First, the high-quality material housed in our archives, and second, the scientific excellence of the institutions participating in the project. Viewed from this perspective, it appeared to us that conducting a professional analysis of our visual identity was a necessary step. The decision to develop a unique and easily recognisable identity, which could easily be passed on through our various channels of dissemination, was central to our communication efforts. EAGLE, as part of Europeana, adopted the latter's graphic-design guidelines. The architecture of our branding has nonetheless maintained its own unique identity. Detailed designs were developed for our brochures, posters, templates and website pages, for our electronic correspondence and, most importantly, for our logo.
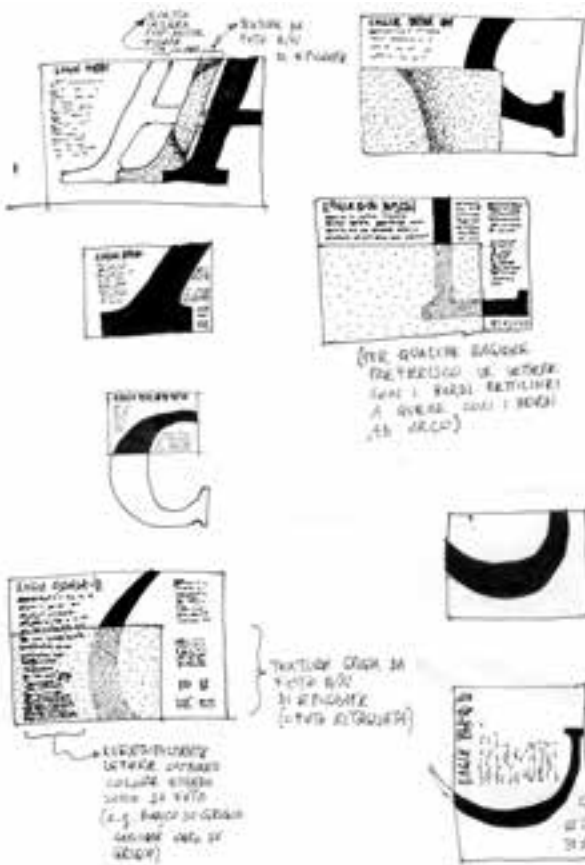
The EAGLE Logo

The EAGLE logo adheres strictly to Europeana guidelines. The images chosen to 'fill' both the "E" of Europeana and the 'tondi' at its base were deliberately arranged to create a harmonious result on different levels. The images selected combine aesthetic beauty with a specific conceptual design. The logo reflects the wealth of material to be found in the content provided by EAGLE's partners.
The larger of the two 'tondi' contains an image of the so-called Sappho of Pompeii (http://sbanap. campaniabeniculturali.it/?set_language=en), a young woman holding a *stilus* of the sort used to inscribe waxed writing tablets. Although the waxed writing tablet represented one of the most common writing methods in the ancient Roman world, only a limited number survive today (mostly from the area around Mt. Vesuvius). Although they are not technically inscriptions, waxed writing tablets are included in the EAGLE collection as a result of the efforts of Giuseppe Camodeca, who entered them into the EDR database.
The image in the smaller 'tondo' is an epigraphic fragment housed at the National Roman Museum. It is from the base of a wide cup bearing an inscription wishing long life to a certain Valens (http://www.fotosar.it/index.php?it/8/ risultato-della-ricerca/visualizza/1133). The scrollwork and the letters are executed in gold wire. In the framework of the logo, this fragment is intended to call to mind the

Printed Materials

The design of our printed materials is based on two simple yet effective principles. Namely, we wanted to create a visual identity that was both distinctive and classic. The development of a classic design that could 'speak to everyone' had two important consequences. Firstly, the design was conceived to 'age well', a crucial consideration for any project involving digital archives, which, by definition, are intended to be used for many years to come. Secondly, it resulted in a simple, elegant, easily recognisable visual layout, based on universal proportions (such as the golden mean), that made it possible to use the same design for both online and print communication. This strong visual identity has been adapted for use on all of our materials, thus reducing project costs and saving time. The demands of a project as ambitious as EAGLE are many. In order to meet them all, this visual identity has been adapted for a wide range of materials: posters, fliers, brochures, roll-up banners and business cards.

EAGLE on the Web

EAGLE's "mediological" strategy hinges on three main tools: the portal, social networks and periodic newsletters. In our view, these tools serve different purposes. The EAGLE portal is the focal point for our user community. It contains

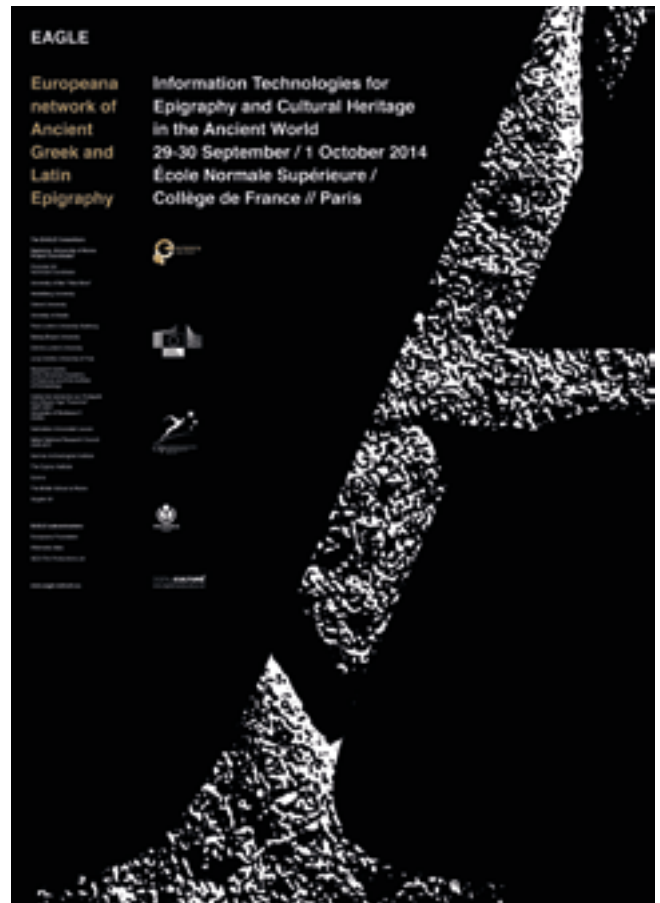3. EAGLE's visual identity, original design sketches (by L. Giberti)

numerous aspects of daily life in ancient times that are illustrated by 'non-serial' inscribed *instrumentum* (*fistulae, signacula, tabellae immunitatis, tesserae*, etc.). The inclusion of such artefacts in the project represents an important contribution to the world's cultural heritage, and EAGLE is proud that its logo can reflect this accomplishment. Two epigraphs are reproduced inside the "E" of Europeana, one Latin and the other Greek. The Latin epigraph is from the sepulchral stele of Licinia Amias (http://www.fotosar.it/index.php?it/8/risultato-della-ricerca/visualizza/1332), housed at the National Roman Museum at the Baths of Diocletian. This stele is considered to be one of the most ancient Christian epigraphs. In it, a dedication to the Manes deities is combined with a Christian expression in Greek, *Ichthus Zonton*, "fish of the living". The stele was chosen because it incorporates numerous features. It bears characters and symbols in Latin and Greek and opens with a typically pagan dedication, despite being a Christian epigraph. This single four-line inscription represents pagan, Christian, Greek and Latin epigraphy. The second epigraph, in Greek, is from a memorial stone inscribed with elegant Greek characters. It is dedicated to Pontiano (http://www.fotosar.it/index.php?it/8/risultato-della-ricerca/visualizza/2817), a foreigner born in Pontic Amastri, in Asia Minor. It is decorated with antefixes and a triangular tympanum, and on the reverse an image of a *kantharos* (cup). This inscription demonstrates how epigraphy can create a bridge between far distant places such as Rome and Asia Minor, or the Western and the Eastern parts of the Mediterranean world.

4. Poster for the EAGLE international conference held in Paris in February 2014

5. A3-format EAGLE leaflet, exterior


6. A3-format EAGLE leaflet, interior

7. EAGLE A4-format folding flyer

the engine for searching our epigraphic collections, a *Wiki* featuring user-generated content, a *news* section, and a vast area containing all the information about the EAGLE project and how to participate in it. The social networks and newsletter, meanwhile, serve as tools to extend the project's reach, and are therefore useful for promoting events, initiatives and publications. The bases of all these tools are contributions from EAGLE's members, all of whom strive to create quality content that is accessible and appealing to the public.

The EAGLE portal was launched in 2013, at the same time that the project's institutional profiles went live on social networks. Given its limited communication budget, it would not have been feasible to promote EAGLE using traditional media. By adopting social networks, we have been able to sustain viral visibility for our site content and spread the word about work in progress. The addresses of EAGLE's two main "social" channels are:

• Facebook: https://www.facebook.com/EAGLEuropeana
• Twitter: https://twitter.com/Eagle_Project

Our profiles are managed through an integrated web platform, *Hootsuite* (https://hootsuite.com/). This system has made it possible for us to conduct our promotional campaigns in a cooperative fashion and plan activities, as well as track our traffic and the impact of our posts in real time. Facebook has proven to be our most useful channel in terms of followers and follow-up actions on posts (e.g. clicks, shares and likes). This is in keeping with the general trend arising from the fact that Facebook is by far the most widely used of all social networks ("Social Networking Fact Sheet"
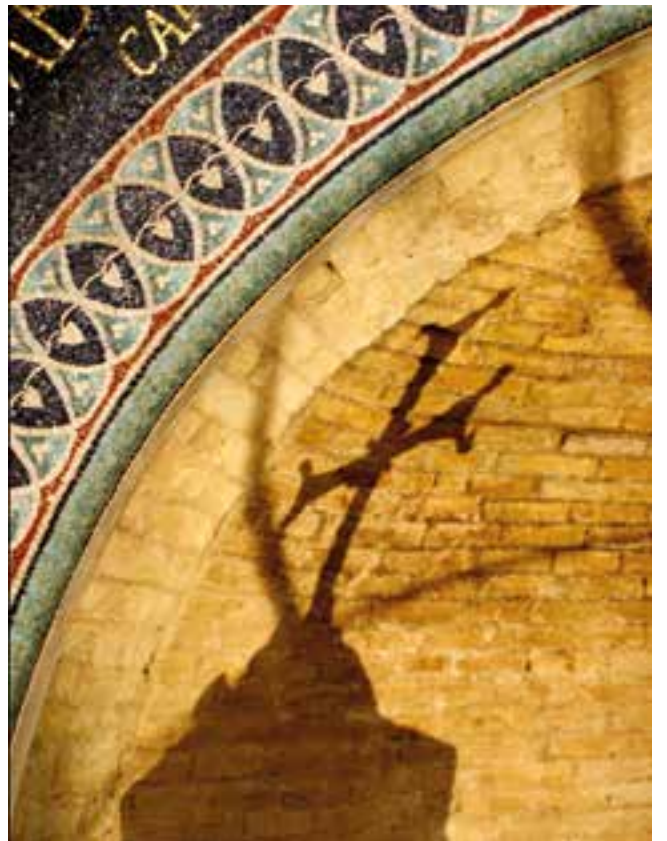
8. Baptistery of Neon, detail of the interior. Co-winner of the Special EAGLE Award for the 2013 *Wiki Loves Monuments Italia* photography contest (photo by E. Di Maso. Source: Wikimedia Commons CC-BY-SA)

published by the *Pew Research Internet Project,* http://www.pewinternet.org/fact-sheets/social-networking-fact-sheet/ and the *Vincos Blog*'s "World Map of Social Networks", http://vincos.it/world-map-of-social-networks/). Posts on social networks have been used to share news, images, polls and EAGLE's promo video, not to mention 'stories' written by epigraphy enthusiasts (for whom we launched a special writing contest: http://www.eagle-network.eu/eagle-1st-short-storytelling-contest/). These posts, together with the periodic newsletter, have allowed us to open a virtual window onto the portal and onto the project's progress.

The Two EAGLE Apps

Since EAGLE's conception, its two associated smartphone apps have been viewed as being central to the project's Research & Development, as well as key elements of its communications strategy. The *EAGLE Mobile App*, subject of a promotional video clip, allows users to recognise and read inscriptions, whether *in situ* or on display in exhibitions. The *EAGLE Storytelling App* lets users create stories and paratextual frameworks using a content-embedding approach and an intuitive "drag-and-drop" interface.

EAGLE's Special Initiatives

Our communications strategy has been punctuated by special initiatives designed to appeal to different audiences and hold the attention of the public. Over the course of three years, we have organised dozens of events and two international conferences. These events have allowed us to get direct, unfiltered feedback from our users. They have also provided important opportunities to consolidate old relationships and partnerships, as well as establish new ones. I have also launched public competitions, with awards intended to foster an increasingly positive reception for these initiatives. To this end, we partnered with *Wikimedia Italia* for the competition *Wiki Loves Monuments Italia* (http://www.

10. Fragment of one of the *fasti consulares* (chronicles of the consuls), State Archaeological Museum of Urbisaglia, Italian Ministry of Cultural Heritage and Activities and Tourism (MiBACT). Co-winner of the Special EAGLE Award for the 2014 *Wiki Loves Monuments Italia* photography contest (photo by Erzampa. Source: Wikimedia Commons CC-BY-SA)

9. Detail of the base of a statue at the Italian Ministry of Cultural Heritage and Activities and Tourism (MiBACT) National Library of Modern and Contemporary History. Co-winner of the Special EAGLE Award for the 2013 *Wiki Loves Monuments* photography contest (photo by G. Anesin. Source: Wikimedia Commons CC-BY-SA)

wikilovesmonuments.it/): for two years in a row a special prize, *EAGLEWiki Loves (Inscribed) Monuments* (http://www.eagle-network.eu/special-eagle-prize-for-wikilovesmonuments-italy/), was awarded for the best photograph of an ancient inscription from one of the monuments included in the competition. The award was established to raise awareness of the inherent historical value of epigraphs and their role as witnesses to history, to shine a light on this patrimony and give it the visibility it deserves. During the last year of the project, we launched the first EAGLE Short Story Contest (http://www.eagle-network.eu/eagle-1st-short-storytelling-contest/) to encourage the creation of stories linked to the inscriptions in the EAGLE collections and promote use of the EAGLE *Storytelling App*. We have created high quality, easy-to-share content, such as Luca Giberti's teaser video, *Meet the Romans with EAGLE*.

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