THE **KNOW-HOW BOOKLET**

FOR **CULTURAL HERITAGE OPERATORS**

Contributors

Concept, Research and Data Compilation	Dorothea Papathanasiou-Zuhrt, Ph.D., Cultural Heritage Expert of the SEE TCP SAGITTARIUS
Lay out concept and implementation	Jose-Ramon Esperante, B. Sc., M.Sc., and Daniel-Fernando Weiss-Ibanez, B. Sc., M.Sc.
Visibility Guidelines	Eirini Papadopoulou,B.Sc. ; SEE TCP SAGITTARIUS Communication Manager Prof. Paris Tsartas, Rector, University of the Aegean, Scientific Supervisor of the SEE TCP SAGITTARIUS
Advisor in Tourism Economics	Prof. Andreas Papatheodorou: Associate Professor in Industrial and Spatial Economics with emphasis on Tourism, University of the Aegean
Photodocumentation	Kyriaki Glyptou, Ph.D. Student, School of Management Sciences, Department of Business Administration, University of the Aegean
Advisor in Tourism Management:	Prof. Theodor Stavrinoudis, Assistant Professor Tourism Management, University of the Aegean

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SEE TCP SAGITTARIUS

PRIORITY 4: Development of Transnational Synergies for Sustainable Growth Areas
AREA OF INTERVENTION 3: Promote the use of cultural values for development
WP 4: HERIDUCATOR. Using a participatory knowledge platform guide heritage entrepreneurs unlock the values of cultural heritage
Act. 4.5: Using the Cultural and Natural Heritage as a Recreational Learning Resource
Output 2: The Know How Booklet for Cultural Heritage Operators

LAUNCHING (G) LOCAL LEVEL HERITAGE ENTREPRENEURSHIP:
STRATEGIES AND TOOLS TO UNITE FORCES, SAFEGUARD THE
PLACE, MOBILIZE CULTURAL VALUES, DELIVER THE EXPERIENCE

Jointly for our common future

This document entails guidelines for the physical object of the SEE TCP Project SAGITTARIUS. It is co financed by the European Commission.

The **SEE TCP Project SAGITTARIUS** includes partners from 8 countries: Italy, Greece, Hungary, Slovenia, Romania, Bulgaria, Croatia, Moldova funded by the ERDF, and IPA Instruments and the respective national contributions (15% of the Project budget). The overall project budget is 2.489.980,00 € (ERDF contribution: 2.012.783,00 €; IPA contribution: 103.700,00 €).

SAGITTARIUS is dedicated to the development and promotion of heritage entrepreneurships in the area of South East Europe. The Transnational Project will be implemented in 36 months and be finalized by February 2014.

This document does not necessarily reflect the opinion of the members of the European Commission and the Team Leader of the SEE TCP .

Information on the SEE TCP Project SAGITTARIUS PROJECT and projects can be found at http://www.southeast-europe.net/en/projects/approved_projects/?id=136. The web side provides the possibility to download and examine the most recent information produced by finalised and ongoing SEE SAGITTARIUS.

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WP1

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WP5

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WP6

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WP8

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Act. 8.5	Project Closeout Responsible Partner LP	01/01/2014 - 28/02/2014	103,000.00 EUR

INTRODUCTION

Heritage places cannot speak for themselves. Without the ability to access the intangible networks of knowledge and value transmission, cultural users cannot recognise and appreciate heritage items as such. Conservation is meaningless without interpretation is an incomplete task. We need to bridge the gap between monument-meaning and monument-fabric and forge connections with a wide array of different target publics. Cultural consumption, whether in relation to recreation, learning or leisure and tourism is a social phenomenon interacting with supply and demand. Therefore consumption incentives are based on distinctive cultural features of cultural assets and consumer perceptions.

The CULTURAL HERITAGE OPERATOR'S BOOKLET facilitates the process of understanding and unlocking resource inherent values and gives It introduces users to heritage value categories such as the historic, aesthetic, scientific, research or technical, social or spiritual values, guiding how to extract these values and their significance for different target public and different uses. The Booklet introduces cultural heritage operators to the development of interpretive products and services in a 6+1 step procedure:

- ✓ Select the asset
- ✓ Signify the asset
- ✓ Tell the asset story
- ✓ Select the audience
- ✓ Ensure accessibility
- ✓ Develop the cultural consumption mix
- ✓ Evaluate interpretation

The Booklet transfers validated knowledge how to utilize heritage and deliver user friendly, physically, economically and intellectually accessible heritage attractions, which meet audience needs and market requirements, while maintaining their authenticity and integrity.

It contains 6+1 WORKSHEETS to guide cultural heritage operators in the public, private and third sector unlock the values of cultural heritage and embed them into everyday practices including the cultural heritage sector, food and beverage, tourism and accommodation, handicrafts, catering and restaurant services, traditional products, the publishing sector, the arts and the creative industries sector.

Heritage consumption is a universal right.

Access to heritage significance for a broad public as possible should be facilitated by effective interpretation.

Interpretive planning shall involve a wide range of associated communities and stakeholder groups.

ICOMOS Ename Charter for Heritage Interpretation 2004

01

SELECT THE ASSET

Notes

- ✓ Make a list of significant tangible heritage assets
- ✓ Include
- ✓ Designated and non-designated assets.
- ✓ Make a summary of the cultural information required to make informed decisions about the management of heritage spaces.
- ✓ Make sure that Information compiled about selected assets will be of interest to residents, schools community groups and cultural consumers.

Whether you are a wine grower, a Museum curator, a souvenir shop in a touristy place, a restaurant or a bookstore owner, many of your products and services offered are connected to heritage and in many cases to local heritage. They may obtain a higher added value, if they are interpreted for different audiences. Interpretation is one way in which the interest, significance, value and meanings heritage asset can be communicated to the public and it is the only way to extract the cultural values "hidden" in the assets: a nice meal will always be a nice meal, however a nice meal cooked with a hundred year old recipe and a view to a thousand year old landscape is definitely more than just a nice meal. It is a life time experience.

Regardless of the nature of the activity and the nature of the organization, a municipal authority, a travel agency, a local store, an app designer involved in culture and tourism directly or indirectly shall answer one question: what is my local heritage and how can I use it to advance cultural consumption by protecting it at the same time.

The unique identity of a place and the feelings associated can be much better acquired through interpretation: cultural consumers develop a "sense of place" through experience and knowledge of a particular area, drinking the local coffee in the local coffee shop, emerge in the local history in the local museum, understand geography and geology of the local are, its flora and fauna, the legends of a place, cultural heritage sites and collections, buying supplies and souvenirs in the local store. A growing sense of the land and its history is being created. Shared physical perceptions and experiences help people from different cultural groups develop a local culture that expresses their unity in a place. A strong sense of place can lead to more sensitive stewardship of cultural history and natural environment and advance cultural consumption in everyday life.

The Heritage Environment is composed of diverse heritage classes. We may value many other historically significant features such as farms, industrial sites, natural landscapes and vegetation, apart from temples, castles, world-known sites and collections. Intangible elements of heritage are also diverse, ranging from cultural ancestry to social identity, community relationships and traditions.

The golden larnax and the golden crown of Philip II of Macedonia, Vergina Museum, Greece Culture has both 'material' and 'value' dimensions. Its material dimension is expressed in activities, buildings, landscapes, collections and events. Its value dimension comprises relationships, shared memories, identities and experiences.

In a (diverse and multi-ethnic) community there is no single set of cultural values which defines us all, and one important challenge for a document such as this is to reflect diversity of need, aspiration and experience. Nor is the cultural world static, and the pace of change is being increasingly influenced by electronic media. For those with the means, electronic media can now deliver a wide range of cultural experiences direct to the home.

1.1 Natural Heritage Assets

According to UNESCO "natural heritage comprise features consisting of physical, biological, geological and physiographical formations and precisely delineated areas which constitute the habitat of threatened species of animals and plants of outstanding universal value from the point of view of science or conservation; natural sites or precisely delineated natural areas of outstanding universal value from the point of view of science, conservation or natural beauty".

The natural range of geological and geo-morphological features of a places, assemblages, systems and processes build the geodiversity of a place. Geological and geomorphologic diversity bears evidence of past life, ecosystems and environments in the history of the earth as well as a range of atmospheric, hydrological and biological processes currently acting on rocks, landforms and soils.

It is very important to understand that the variability among living organisms from all sources, terrestrial, marine and other aquatic ecosystems and the ecological complexes of which they from, should be kept and cared for, since they make up the biodiversity of a place, the very reason which makes a place viable for residents.

UNESCO enlisted Rhodes Old City, Porta Marina

1.2 Man-Made Heritage Assets: Built Environment and Movable Heritage

Tangible cultural heritage comprises the built environment, movable cultural heritage (objects and collections) and the mixed landscapes: the variety of built and manufactured realities from the architectural complex of a living historic centre to the remains of an archaeological site, objects and collection.

Tangible heritage assets are considered to be irreplaceable, not only in terms of

UNESCO Enlisted, Appolo Epicurios, Greece, Restoration 2008

economic and social value, but also in their physical dimension, which is defined by clear associations of place (locality) and time (historicity); consequently they are also irreproducible and non-modifiable for purposes other than conservation and protection: visible memorable entities such as monuments, buildings, sites and town- and landscapes cannot be translocated, transferred or reproduced outside of their actual location without changing their symbolic, aesthetic and economic value.

UNESCO defines as cultural heritage monumental works of the man-made environment and the shaped natural environment: architecture, sculpture and painting, elements or structures of an archaeological nature, inscriptions, cave dwellings and combinations of features, with outstanding universal value from the point of view of history, art or science.

A list of significant assets together with information required to achieve management results, classify and signify tangible cultural heritage assets. The list includes man-made objects and collections, private and state, as well as building, sites and attractions within a given locality.

1.3 Spiritual Cultural Heritage

Intangible heritage is the knowledge depot that permits cultural heritage to live on, giving at the same time birth to new forms of cultural production. Although intangible heritage assets circulate vividly through the ages and among mentalities, expressions like language and traditions are strongly linked with places as manifestation of a community's use of the cultural assets of the territory. Languages, religions, traditions, events, celebrations affect the cultural identity of the territory where they are organised. Intangible heritage assets are thus immaterial cultural expressions of a place, a territory, a community in past and present.

Bacchus, the 13th God

The production of culture-based goods such as specialised handicrafts (artistic glass, jewellery, textile production, souvenirs and fashion, artistic decorative items, everyday-use objects etc) and the so-called "produits du terroir" (food and wine, herbs, thermal treatments, etc.) are traditions 'inherited' from the past. Production, even if it has undergone changes, still requires the distinctive skills and social networks at local level.

Material cultural is to be understood as an expression of localised know-how and savoir vivre that contribute to the identity of a certain territory and lifestyle. Communities should consider culture-based goods, distinctive produits du terroir and culinary traditions with physically identifiable production locations as tourism attractors. Production styles and marketing strategies should try to remain symbolically attached to the production location, in order for the attractors to retain their intrinsic power.

Murano Glassmakers

The Asset Record helps to creating an attractive cultural heritage consumption mix at local level. An attractive cultural heritage consumption mix at community level requires many synergies to be born. An attractive mix may consist of the most different elements put together ranging from the local coffee shop to local artists to the local museum and traditional events. The more diverse the locally-driven mix is, the better for the variety of the experience. Attractors from the natural and built environment, museums and collections, events and traditional festival, open-air and indoor-activities, cultural industries, the performing arts, traditional sports and medicine etc., they all contribute to the creation of a mixed heritage typology, which should reflect the features the spirit of the place, which can be consumed as cultural goods and services.

The particular qualities of a landscape are recognised in the fact that many areas of the county have special environmental designations. Local landscape is a key component of the community's identity. Landscape assets are diverse in age, style and condition but they contribute to a sense of continuing community tradition. A number of key areas shall be intensively surveyed, based on standard heritage evaluation criteria.

- Make a list of
  - significant produits du terroir
  - significant artifacts
- Make a summary of the cultural information required to make informed decisions about the promotion of the items
- Make sure that Information compiled about selected assets will be of interest to residents, local economic actors and cultural consumers.

1.5.1 Industrial Cultural Heritage

The local landscape of Terrabianca has been shaped by the industrial development of the 19th century. The local water laundry, the olive press, the mill, the iron hut and the brick factory are prominent testimonies of an evolving past penetrating the present.

1.5.2. Rural Assets

The local landscapes have been affected by the different agricultural systems adopted across the lowland and upland parts of the county. These practices have had a significant influence on settlement and field patterns, as well as reflecting the

Pierre-Auguste Renoir: Breton Landscpape Church and Orchard.
At: 1st –Art-Gallery.com Museum Quality hand made Oil Painting Reproductions

interaction with, and attempts to control, the natural environment.

1.5.3 Marine and Coastal Assets

Terrabianca does not only have a rural character, but a substantial historic record as an important commercial and trade center. To document its marine history and the ecosystems values is an integrative part of interpreting the spirit of the place by extracting its cultural values

1.5.4 Urban Assets

As Terrabianca was the Capital of the region until the last century it has a strong multicultural character. A number of significant monuments in excellent condition invite to explore the past and enjoy the present.

- Piazza di Cavalli, a 17th Century masterpiece with...
- The Armory Palace, where…
- A series of Historic Buildings in the
- The New City Hall
- The historic mansions in the Old City Center
- The rural farmhouses of the Upper Valley
- The Old Jewish District and the Synagogue
- The Turkish Bath
- The Mosque and the Turkish Library
- The historic rural sites with the citrus groves
- The vernacular structures such as the wind mills of the Upper Valley
- The Garden of Pleasures, created in the 16th century by the noble man Alfonso de Martinenga, who decided to live in Terrabianca after he has inherited there his uncle's castle.
- The Bishop's Residence
- The Fortifications of the Inner City
- The Water Front, with the Calatrava Fountain
- The Local Paintings Gallery, hosted in the Castello Speranza, which is a typical …

Pierre-Auguste Renoir: Breton Landscpape Church and Orchard.
At: 1st –Art-Gallery.com Museum Quality hand made Oil Painting Reproductions

1.5.5 Natural Assets

Terrabianca's rich and complex geology and geography has resulted in a wide range of natural environments as the Promavera Gorge and the Lungho River, which have been settled and managed for over 5 centuries now. The area's natural resources encouraged early industrial activity – mining, quarrying, and ironworking. These have left a very tangible legacy of buildings and other structures, permanent changes to the natural landscape where hillsides have been quarried away or new artificial hills created from waste products, and a complex network of associated road, canal and railway systems. The industrial revolution also had a major impact on the settlement and movement of people into and within the county, new villages growing to house the workforces who drove the industries forward.

1.5.6 Scenic Landscape

The scenic landscape of Terrabianca provides a variety of walking and cycling trails within the county. 3 marked walking trails offer significant outdoor experiences:
The Terrapietra Trail. It guides through the 3 outstanding medieval Churches and the Terrabianca Monastery with 5th century frescoes.
The Terravino Trail. It opens windows in sophisticated taste. Visitors can visit the wineries of the local producer network
The Geoterra Trail for Children. Along the route exist marked phenomena with simple interactive devices, where younger audiences can learn about the hidden secrets of mother nature, experiment with the outdoor devices and train their five senses.

1.5.7 Archaeological Assets

Many aspects of Terriabanca's heritage reflect the area's borderland nature – the need to delineate the territory as well as to develop beneficial trading links. Visible

remains include the fortifications and transport links to the neighbouring industrial and commercial centres of Northern Italy. The flow of people into and through the area goes back to the earliest times, but is particularly associated with the industrial developments of the 19th century.

The earliest people to live here began the long process of deforestation across the upland areas creating the now familiar open moor lands, whilst the lower lying areas still reflect the methods of early farming – such as the distinctive field patterns and boundaries of the borderland valley. The mediaeval field systems which still survive Terrabianca provides many examples of cultivated terraces..

1.5.8 Spiritual Cultural Assets

The cultural interaction between different incoming populations was just one phase in the area's long history of cultural and commercial interaction. It reflects the borderland and trading crossroads characteristic of the area that has also accounted for so many of the prominent structures and earthworks through military fortifications, to the trading infrastructure of canals and railways. The pressures on the native language, its survival and revival, are also a part of this borderland heritage.

Sport is an important aspect of the Terrabianca. The Terrabianca Club, a nationally recognised football team have won the "Terravinci One-Day Trophy" 8 times in the last decade; The culture of these sports invigorates the economy, unites the community and initiates many social event. The sporting life of the county is richly documented. The Terrabianca Football Museum provides an excellent archive of the Regions' Football history, its many characters and significant achievements.

1.5.9 Oral History

This distinctiveness in the county's communities is being captured through the recollections and researches of individuals and groups – community and oral history projects are helping to keep alive memories of the area's social fabric, the working lives and community activities of local people. This collective knowledge about the past is a vital part of local heritage and enables the dry and inanimate structural remains to be given new meaning and be brought to life for future generations. In Terrabianca exist many variations of myths and stories, deriving from Mediaeval Times, closely connected with the development of the old town and the region's history. Most known are:

- The Knight and the Sword
- The Kingdom of the Dragon
- The Thief who was stolen

1.5.10 A Literary and an Arts Place

Similarly to the sports traditions in Terrabiance exists is a large record of the regional history and achievements in literature and the arts, with original testimonies in the Castle's Library and all across the local stores in the Old City. Terrabianca is also known as the birthplace of Eugenio Scarlati, the famous writer of "All Nights' Daylight". In the early 20th centuries prosa and poems were enjoyed by the faithfull clientele in the local coffee shops. Two films shot in 2005 and 2009 have promoted this ambience, which is today more vivid than ever.

Lord Strathclyde, on his way to the Greek War of Independence fell in love with the scenic beauty along the River Lungho and dedicated one of his masterpieces to Terrabianca. In the early 20th century John Hemingway sailed to the coast of Terrabianca to pay a short visit and stayed enchanted for three years. His dwelling in the Upper Valley was the birth place of "Grapes of the White Land" a literary masterpiece.

1.5.11 Traditions and Events

Since the Middle Ages there is a rich event calendar in Terrabianca. Festivities are of religious origin, but secular as well. These include:

- The Barber's Wedding. It is about
- The Dancing Festival. This festival has its roots
- The Fairy outside the Wall.

The Holy Crown of Hungary, a moved history

Stolen and saved many times over the centuries. It consists of to parts: the corona graeca (lower parts) and the corona latina (upper part). The greek crown was sent to Hungary by emperor Michael VII Ducas (1071-1078), the upper part was made of the shattered reliquary of St. Stephen. The two parts united in byzantine style. Michael VII depicted in the Crown of Hungary

ASSET RECORD

Basic Information	Explanatory Notes
Name of Place	Current name
Other names	Former or other names
Land description	NUTII and NUTS III
Location/Address	
Construction date(s)	Original construction year; or if constructed in stages, specify additional relevant year(s).
Designation	Use National Designation Codes (eg. Individual Bldg, Precinct, Urban Park, Tree etc).
Asset Type	Monument, Landscape, Heritage Site, Historic City, Object, Collection, Material Cultural Heritage Item, Festival, Traditional Event
Architectural and/or Art Style	
Use (original/current)	Use Official names. State both Original and Current Uses if possible.
Other Listings	Show any other listings that apply to the place at the time of the survey or assessment, eg. 'State Register', 'Classified .....
Physical description	Provide a brief description of the place, its component elements, and any important features of its context or setting.
Historical notes	Provide a brief history of the place relevant to its significance. Detail the historical evolution of the place, including dates of importance, past and current uses, and associated persons or events.
Historic theme	Write down the historic theme
Construction materials	Select from standard construction materials
Statement of significance	Provide a concise and succinct statement of the place's significance
Level of Significance	State whether the asset is considered of Exceptional, Considerable or Some significance.
Management Category	State the Management Category associated with the Level of Significance assigned to the place.
Main Sources	List any written records, maps, plans, photographs or other sources used in the assessment of the asset.
Date of survey/assessment	
Photograph	Include one photograph that clearly depicts the place.
Condition	State whether the asset is in Good, Fair or Poor condition, and if available, a summary of major works required conserving or restoring the asset.

02

SIGNIFY THE ASSET, EXTRACT AND COMMUNICATE CULTURAL VALUES

The process of extracting a heritage asset's cultural value starts with question, why should it be communicated in the first place? Assets are communicated for a series of different reasons each time. Usually it makes sense to communicate a heritage asset, as it makes part of the history and identity of the local community, even if it is not a UNESCO enlisted monument, but just an ordinary example of something from the past, but typically represents a place and its spirit, is still a significant piece of a larger puzzle.

Historic Celebrities!

Many heritage assets focus on people who are perceived to be important, famous or wealthy. Classic examples are
the familiar phrases:

* King George drunk for this golden cup, when celebrating his wedding.
* Pope Benedict slept in the mansion in his way to Rome.
* This is the famous dress Marilyn Monroe had on in the movie "Men prefer Blond', now being exhibited here.

Groups that have often been overlooked in the past, such as women, minorities, working people, servants and slaves might be significant about your asset, to consider what these groups may have contributed to its significance.

If the heritage asset is a Castle, a farm or factory, people have lived and worked there.

* **What kinds of lives did the children lead in the farm?**
* **What were the roles of enslaved people during the sieges?**

This kind of information is challenging to uncover, but well worth the effort.

Important Events

What if the local heritage asset is not a UNESCO enlisted monument? An asset may not be directly linked to an event recorded in history books, but it's almost certainly been influenced by an event or trend that played out at the regional or national level.

What impact might that event or trend have had on local people?

Nothing happens in a vacuum!

Even if an asset seems lesser important by comparison to one that's earlier, larger, or better known, it still contributes to the significance of your community and to the nation as a whole.

By connecting the asset to larger events or stories, you're helping people understand why it's important. It becomes more than four walls and a roof, or a simple everyday activity – it becomes an example of an event or trend that had regional, national, or even global significance, allowing end-users to identify with.

Example. The Barber's Shaving Bowl: detecting the Enemy, 1522, June the 13th

Inside the fortified City of Rhodes, Chief Engineer Gabriele Tadino da Martinengo, collects from the barbershops all the shaving bowls.

Suspending a small clapper over each one, he places them at the most crucial locations of the wall.
The slightest underground vibration causes this homemade bell to ring, meaning the Turks that besiege the City are digging mines.

V.Pavlides, Rhodes 1306-1522 A Story, 2nd Edition
Image: Dutch Barber Bowl ca, 1700

Interpretation

Interpretation communicates the **significance** of places, events, people, things.

Start with:
- Famous persons
- Famous events
- Famous Scenery
- Famous Architecture

And if it is not famous, then ,

make it be so!

Applying Reality Check

Charming landscapes, a panoramic view, a bustling center square, a traditional winery please the eye and attract consumers. But "ugly things" can be just as significant: industrial sites, dirty and blackened from years of manufacturing and a landscape razed to the ground by fire sharpen our environmental awareness. Natural areas burnt by fire, abandoned industrial areas, neglected urban areas provide a reality check about the past, reminding not to romanticize history

Local Heritage is always important

The Acropolis of Athens, the Winter Palace in St. Petersburg, the Louvre, historic cities like Florence, Rom and Venice in Italy, the aerial view of Sydney, they all are examples for most prominent architecture.
However even a humble row house or country store contributes to our local heritage.

- ✓ Who built it?
- ✓ Who lived and worked there?
- ✓ How did the building change over time?
- ✓ What factors led to these changes?

Why assess significance?

- ✓ To help fully document the provenance and context of heritage assets
- ✓ To fully understand and articulate the meaning and values of heritage assets
- ✓ To guide conservation decisions at community level so that the special qualities of local assets are preserved
- ✓ To guide management of the asset so that its special values and meanings are accessible and conserved, now and for future generations
- ✓ To communicate the importance of the museum's objects and collections with the public, and stakeholders such as councils
- ✓ To advance cultural consumption in everyday life

Does a natural heritage asset belong to species and ecosystems diversity ?

Rare or endangered elements?

Examples of particular earth processes at work in soil, water or atmosphere ?

Diversity in fossils, land systems or geological features, particular phenomena?

2.1 How to assess significance

Heritage significance is based on the natural heritage values which include the importance of ecosystems, biological diversity and geodiversity, and cultural heritage values which include the importance of aesthetic, historic, social, and scientific or other special values that communities recognise.

The process of deciding why a place or an object is of heritage significance is called heritage assessment, essentially vital to creating attractors at local level.

Assessment testifies exactly why places and heritage entities are important, is central to developing conservation and management plans, a local heritage strategy,   interpretive products and services; it contributes to the development of educational materials, justifies the allocation of resources. If heritage assessment is not undertaken, damage could be irreversible: destruction of evidence of significance, inappropriate management practices, exceeding Carrying Capacity level of assets, loss of a place altogether. There are four levels of significance for heritage resources: they can be of local, regional, national and global importance.

Involving experts to assess the significance of assets, or conduct a valid research using local, national and international assessment criteria as well as their appropriateness to become components of the local tourism product. Significance means the physical natural, historic, aesthetic, scientific and social values that a tangible and intangible resource has for past, present and future generations, in and outside a spatial entity. It is crucial though for a community to assess the significance of its own resources, in order to create a visible, tangible attractor for locals and visitors.

The significance assessment process for objects and collections is based on four primary criteria such as the historic, aesthetic, scientific, research or technical as well as social or spiritual values of the assets. The simple step-by-step process below helps arrive at the meaning and value of an object. In summary it involves:

- ✓ analyzing the object
- ✓ understanding its history and context
- ✓ comparison with similar objects
- ✓ assessment against a set of criteria
- ✓ summarizing its values and meaning in a statement of significance

Main Significance Criteria 2.2

2.2.1. Ecosystem Values

It is important to define and assess the grade of importance of the ecosystems values of a natural heritage resource to safeguard it from decay. A series of questions arise such as if an asset   is an important example of intact ecological processes at work an asset contributes to important ecological processes occurring between communities and the non-living environment the bio- and geodiversity, the variety of life forms, the different plants, animals and micro-organisms, the genes they contain, the ecosystems they form can create powerful tourism or other cultural attractors.

2.2.2. Tangible Cultural Heritage Values

It is important to understand the context of a heritage asset. In order for this to happen we should consider its relationship to other assets, items objects, where it was used, the locality and how it relates to the history and geography of the area. Wherever possible, record the asset or collection in its context of use and original location. Analyze and record the fabric of the object: it might be a numismatic or paintings collection, a wall town, an ancient temple, the local community museum.

Document how an object works, what it is made of, its manufacture, patterns of wear, repairs and adaptations. Record the object's condition and make a judgment assisted by experts, whether the item is common or rare, in good condition or intact and documented judgments by comparison to similar items in other museums.

2.2.3 Scientific Values

Scientific values, applying to both natural and man-made cultural resources, are determined by the importance of the data involved, by the grade of rarity, quality or representativeness. Resources may be important for their natural values in showing patterns in natural history or continuing ecological, earth or evolutionary processes, rare or endangered plant or animal species, geological features, a type of construction method or material used, or forms of archaeological evidence. Heritage assets may possess ecosystem and social values or both and a substantial part of them are objects of scientific research.

Scientific asset values are determined by the importance of the data involved, on rarity, quality or representative-ness. Scientific values apply to both natural and man-made cultural resources. Heritage assets may be important for their natural values in showing patterns in natural history or continuing ecological, earth or evolutionary processes, rare or endangered plant or animal species, geological features, a type of construction method or material used, or a particular form of archaeological evidence.

Good examples of a particular type of place, that undisturbed, intact and complete are good material to create tourism attractors, whereas scientific research can contribute to understanding of its material nature or its nature as a cultural phenomenon.

Rudolf Christian Karl Diesel (*1858 † 1913)

Example: The First Diesel Engine, Maschinenfabrik Augsburg, 1897

In the 19th century there was a great need for machines to provide motive power in small-scale industries. The steam engine was too large and expensive. Many inventors had the idea of building a motor for small-scale industries. This led, amongst other things, to the construction of the combustion engine.

A fuel is burnt in a cylinder and the gases that develop drive the piston.

The first combustion engines used gases; later on liquid fuels were mainly used. The power and revolutions of the engines were continually increased. With time these engines were developed into universal machines providing motive power. Internal combustion and diesel engines – in two- and four-stroke versions - drive vehicles of all kinds. They are used to drive electricity generators, building machines, motor saws, lawn mowers, etc.

Major stages in the development of the combustion engine:

- **1860** E. Lenoir constructed the first usable gas engine
- **1876** N.A. Otto introduced a completely new technique in engine construction with his four-stroke principle and precompression of the charge
- **1879** K. Benz' first two-stroke petrol engine ran
- **1883** G. Daimler and W. Maybach patented the first motor for vehicles
- **1897** R. Diesel presented his engine

This motor by Rudolf Diesel was built in 1897 and is considered to be the first diesel engine.

It had been preceded by two experimental motors in 1982/93 and 1894.

However, they did not work satisfactorily. Tests in 1897 confirmed the diesel motor's efficiency. Fuel consumption per HP/hour amounted to 238 g, i.e. 26.8 % of the heat contained in the fuel was converted into effective power.

Soon afterwards the same motor achieved an efficiency of 27 %.

Today, the diesel motor is still the most efficient combustion engine.

Info: 1 cylinder, four-stroke, water-cooled
Air injection of fuel
Output: 14.7 kW (20 HP)
Number of revolutions: 172 min-1
Stroke volume: 19.6 l
Bore: 250 mm
Stroke: 40 mm

Marathon (Μαραθών, Marathṓn) is a town in Greece, the site of the battle of Marathon in 490 BC, in which the heavily outnumbered Athenian army defeated the Persians.

Marathon's name comes from the herb fennel, called marathos in Greek, so Marathon literally means "a place with fennels".

The burial mound for the 192 Athenian dead that was erected near the battlefield remains a feature of the coastal plain.

The burial mound is now marked by a marble memorial stele and surrounded by a small park.

2.2.4. Social Values

Social Values are significant through association with a community or cultural group in the local district for social, cultural, educational or spiritual reasons. Most communities will have a special attachment to particular places. An asset or a place would be considered for inclusion under this criterion if it were one that the community, or a significant part of the community, has held in high regard for an extended period. Places with social values tend to be public places, or places distinctive in the local landscape, and generally make a positive contribution to the local 'sense of place' and local identity. They may be symbolic or landmark places, and may include places of worship, community halls, schools, cemeteries, public offices, or privately owned places such as hotels, cinemas, cafes or sporting venues. Places need not be valued by the entire community to be significant. A significant group within the community may be defined by ethnic background, religious belief or profession. Social values embrace the qualities for which a place is a focus of spiritual, traditional, economic, political, national or other cultural sentiment to a majority or a minority group. If

a place or item is important, as part of community identity, associated with persons, groups and significant events important in the community's history,

a place or item is valued by a community for religious, spiritual, cultural, educational or social reasons it is very likely to become as cultural heritage attractor given it is properly managed.

2.2.5 Aesthetic Values

Aesthetic values include natural and/or cultural features, which evoke strong feelings and/or special meanings. Aesthetic attractors comprise distinctive features of resources and places, prominent visual landmarks, features that evoke awe from their grandeur of scale, a strong time depth, are symbolic for its aesthetic qualities, have been represented in art, poetry, photography, literature, folk-art, folklore mythology or other imagery, constitute natural, cultural and architectonical landscapes. An asset, item or place included under this criterion will have characteristics of scale, composition, materials, texture and colour that are considered to have value for the local district.

This may encompass:

- Aegina, Afaia Temple, Reconstruction
- Creative or design excellence
- The contribution of a place to the quality of its setting landmark quality
- A contribution to important vistas.

A heritage asset, item or place will not necessarily need to conform to prevailing 'good taste', or be designed by architects, to display aesthetic qualities. Vernacular buildings that sit well within their cultural landscape due to the use of local materials, form, scale or massing, may also have aesthetic value.

For a place to be considered a local landmark, it will need to be visually prominent and a reference point for the local district. In the case of a heritage area, the individual components will collectively form a streetscape, townscape or cultural environment with significant aesthetic characteristics.

The Vapheio cups. Pair of gold cups found in the tholos tomb of Vapheio in Laconia. The relief representations depict scenes of bull-chasing. They are unique masterpieces of the Creto-Mycenaean metalwork, dated to the first half of the 15th century B.C.

Aegina, Afaia Temple, Reconstruction

2.2.6 Historic Values

Historic values encompass a society's history, and therefore encompass a range of values and may be are attached to natural, tangible, movable and intangible heritage resources. Historic values are important because they keep human memory alive and memorable resources are considered to be time-markers visible in the landscape, therefore is the Heritage Environment a very powerful cultural and heritage tourism attractor.

Tomb of Marathon, Greece

An item or place may have historic value because it has influenced, or has been influenced by, an historic figure, event, phase or activity, it may have been the site of an important event. Heritage assets can be powerful if it

shows patterns in the development of the history,

has significant time and memory markers from the built and natural environment

has indigenous plant species and geological features that have historic significance,

has a distinctive creative or technical achievements to show,

exemplifies characteristics of a particular type of human activity in the landscape, including way of life, custom, process, land use, function, design or technique or the works of a particular architect or designer, or of a particular design style,

demonstrates ways of life, customs, processes, no longer practised in danger of being lost, or of exceptional interest, if it reflects a variety of changes over a long time

A heritage item or place or area included under this criterion should:

Be closely associated with events, developments or cultural phases that have played an important part in the locality's history

Have a special association with a person, group of people or organisation important in shaping the locality (either as the product or workplace of a person or

In Ancient Greece, **messengers** (day-runners) who carried the news of war from one city to another, enjoyed great esteem and respect; the roads were problematic, they had to pass through hostile territory, and traveling posed great dangers at that time.

The states would assign specially trained **"messengers"** or "runners" or "road-heralds", with great stamina and strength of character to carry messages in times of war as well as peace.

group, or the site of a particular event connected with them).

Be an example of technical or creative achievement from a particular period.

Contributions can be made in all walks of life including commerce, community work and local government. Most people are associated with more than one place during their lifetime and it must be demonstrated why one place is more significant than others. The associations should be strong and verified by evidence and, ideally, demonstrated in the fabric of the place.

A heritage item or place included under this criterion may be a standing structure or archaeological deposit and will generally be an important benchmark or reference site. A place of research value should provide, or demonstrate a likelihood of providing, evidence about past activity. This may include important information about construction technology, land use or industrial processes not available anywhere else. The information should be inherent in the fabric of the place. A place included under the second criterion should:

- Show qualities of innovation or represent a new achievement for its time.
- Demonstrate breakthroughs in design or places that extend the limits of technology.
- Show a high standard of design skill and originality, or innovative use of materials, in response to particular climatic or landform conditions, or a specific functional requirement, or to meet challenge of a particular site.

Many of the places included under this criterion are industrial sites, though examples of engineering (such as bridge construction and road design) might also meet this criterion. Most communities will have a special attachment to particular places. A place would be considered for inclusion under this criterion if it were one that the community, or a significant part of the community, has held in high regard for an extended period.

The name of the athletic long-distance endurance race, the "marathon", comes from Feidipides, the Greek runner, who was sent from the town of Marathon to Athens to announce that the Persians had been miraculously defeated in the Battle of Marathon.

Feidippides ran the entire distance without stopping, but moments after proclaiming his message "Nenīkēkamen" ("We have won!") to the city, he collapsed from exhaustion.

2.2.7. Spiritual and Special Values

Special values to the community can be considered as part of other values but are particularly important for some places and some communities and be made to tourism attractors, especially for those target groups, who are already familiar with structures within a cultural or religious system. Religious tourism and pilgrimages are strongly associated with specific values of a place or a resource, like Mekka and Rom. Special values also define if a place spiritually important for maintaining the fundamental health and well-being of natural and cultural systems, like the Yellowstone Park or the Especially Protected Resorts of the Russian Federation in Northern Caucasus.

Assessing the significance of heritage resources for tourism means to select features of certain tourism value, which not only are distinct, but also visit-worthy, physically and mentally accessible to visitors. They may belong to any heritage class, being natural, manmade, or spiritual. All distinctive and visit-worthy features are being categorized in specific heritage classes, so that they can be later on processed as information with specific tourism value and specific features, which may be easily documented by respective experts. The classification of heritage resources in pure heritage classes helps planners to deal with the distinctive characteristics of each class separately and enables them to distil the essence of heritage resources for visitors in a shorter time period.

Rarity

Rarity demonstrates rare, uncommon or endangered aspects of cultural heritage. This criterion encompasses places that either are rare from the time of their construction, or subsequently become rare due to the loss of similar places or areas. An item or place of rarity value should:
provide evidence of a defunct custom, way of life or process; or
demonstrate a custom, way of life or process that is in danger of being lost; or
demonstrate a building function, design or technique of exceptional interest.

Representativeness

This criterion demonstrates the features of a class of cultural places, environments, objects and manifestation of intangible values. A place included under this criterion should provide a good example of its type. A place may be representative of a common building or construction type, a particular period or way of life, the work of a particular builder or architect, or an architectural style. To be considered a good representative example, the place should have a high level of authenticity.

Carrying capacity
Service capacity
Availability
Accessibility
Interpretive potential

Condition, Integrity and Authenticity

While Condition and Integrity are considerations in assessing the significance of places and items it is possible for an asset of poor condition or poor integrity to be identified as significant on the basis of a value to which Condition and Integrity are relatively unimportant (eg. a ruin with high historic value). Places identified in an inventory will usually have a Medium to High degree of Authenticity. However it is possible to include places of low Authenticity if they exhibit evolution of use and change that is harmonious with the original design and materials. The three terms are defined as follows:
Condition The current state of the place in relation to the values for which that place has been assessed, and is generally graded on the scale of Good, Fair or Poor.
Integrity The extent to which a building retains its original function, generally graded on a scale of High, Medium or Low.
Authenticity The extent to which the fabric is in its original state, generally graded on a scale of High, Medium or Low.

Modifiers

Assessing the significance of heritage assets means to select features for specific consumption types like tourism, antiques and gourmet shopping, museum and exhibition visitations, book reading, history games, traditional handicraft and serially produced material cultural heritage items, to name but a few. Their values shall be physically accessible mentally accessible to visitors. They may belong to any heritage class, being natural, manmade or spiritual. All distinctive and visit-worthy features are being categorized in specific heritage classes, so that they can be later on processed as information with specific tourism value and specific features, which may be easily documented by respective experts. A subset of modifiers is suggested to allow a thorough assessment of an asset to be offered to cultural consumption.

The relation of heritage interpretation to heritage significance is close. While the first includes the possible ways of presenting the importance of an item, beyond its utilitarian value, the latter refers to its historical, scientific, cultural, social, archaeological, architectural, natural or aesthetic value, its setting (the area beyond its boundaries), use, associations, meanings, records, related items and objects. Cultural heritage assets and items may have a range of values and meanings for different individuals or groups- or no values at all- if not known or interpreted.

2.4 Producing Statements of Significance

To produce an effective Statement of Significance means to encapsulate the asset's values and meanings. Simply stating that an asset is significant-, won't do. It is needed to explain why it is significant, to whom and what it means. The Statement of Significance allows the asset to be appreciated and embraced, not only by the experts' community, but by the end user as well. In this way a wide spectrum of different target publics is emotionally mobilize and policy makers increase their awareness in regards to protecting the asset by legislation. To write a good Statement of Significance requires to:

record and compose knowledge and ideas about the object.

ensure that the crucial provenance details and associations of a given heritage asset is fully recorded.

facilitate debate and discussion about the asset and pass the values to future generations

summarize the meaning and importance of an asset to a succinct message

extract the cultural values hidden in the material and or immaterial form of the asset and enable those values to be communicated to different target publics

create a reference point for checking future uses or work on the asset to ensure the preservation and conservation of its important values.

THE SIGNIFICANCE ASSESSMENT PROCESS

HERITAGE CLASSES

Natural Heritage Resources

- Wilde Life (pure natural environment)
- Man-Nature Interaction (parks, cultural landscapes,   theme parks, battlefields)

Man-made Environment / Tangible Cultural Heritage

- Built Environment
- Movable Cultural Heritage (objects and collections)
- Material Cultural Heritage (culture based consumables)

Intangible Cultural Heritage

- Spiritual Heritage, Values and Beliefs
- Religion
- Customs and Traditions
- Lifestyles

Significance & Assessment

MAIN PRINCIPLES	LEVELS OF SIGNIFICANCE
1. Historical Values	1. Spatial Level
2. Aesthetical Values	1.1. Global Level
3. Scientific, Research, Technical Values	1.2. National, 1.3. Regional, 1.4. Local
4. Social Values	2. Social Level
5. Spiritual Values	2.1. Community, 2.2. Group, 2.3. Family, 2.4. Personal

Tourism Modifiers

1.Provenance	1.1. Authenticity		1.2. Originality		1.3. Designation
2.Integrity	2.1 Completeness		2.2. Exemplarity		2.3. Bio-and Cultural Diversity
3.Distinctiveness	3.1 Representativeness		3.2 Novelty		3.3 Familiarity
4. Accessibility	4.1 Material Intergrity	4.2 Carrying Capacity	4.3 Asset Condition	4.4.Infrastructure - in situ facilities	4.5 Service Capacity
Interpretive Potential	5.1 Current Asset Status, 5.2 Legal Asset status, 5.3 Intervention Capacity, 5.4 Asset Knowledge, 5.5 Audience Segmentation, 5.6. Interpretive Opportunities, 5.7 Media Selection, 5.8 Presentation Techniques				

WORKSHEET I: ASSESSING SIGNIFICANCE

- What aspects of the asset might interest different audiences?

  …………………………………………

- What makes the asset significant? Is the asset an outstanding example of something? Is it the first, largest, or most complete of its kind? (the asset can be significant without being the biggest or earliest.)

  …………………………………………

- Are there any documents that describe the importance of your asset? Has your municipality or any other organization identified the asset as significant? What have they said about it?

  …………………………………………

- What's special about your resource? What makes it different from other resources in the region, the nation, or the world?

  …………………………………………

- Does your selected heritage asset provide opportunities for the public to learn about the historic, cultural or natural heritage of the place that hosts the asset? How?

  …………………………………………

- Is your resource more authentic, "original," or "intact" than other assets of its type? (Staying relatively unchanged for a long period of time is pretty unusual, but if so there is a possibility to attract the interest of many different audiences.)

  …………………………………………

- Personally, what do you think are the most interesting aspects of the asset in question?

  …………………………………………

- If your resource is historic, what makes it typical for its time period?

  …………………………………………

- If it's cultural, how does it relate to local traditions?

  …………………………………………

- If it's natural, what makes it typical of the area?

  …………………………………………

- Are there other nearby examples of this type of resource? How are they similar or different?

  …………………………………………

- What are the key events that relate to the history or development of your resource? Can you link them to larger events in the region or the nation?

  …………………………………………

- How has the asset changed over time?

  …………………………………………

- Do different parts or aspects of the asset have different stories to tell?

  …………………………………………

- What else might be significant about the heritage asset?

  …………………………………………

- Use an existing map or diagram of your resource, or draw one.

  …………………………………………

- What you should draw depends on the kind of the heritage asset you're interpreting.

  …………………………………………

- For businesses (such as hotels, restaurants, or craft shops etc.), use the space to draw a map of your property, including any buildings and landscape features. If your resource is a building with several floors that visitors can access, you should diagram each of those floors.

  …………………………………………

- For events and performances, draw a map of the place where the activities will be held.

  ..………………………………………

- For objects (coins, furniture, pottery, machines, buildings etc.) that will be presented in an interpretive display, draw a diagram of your display space.

  …………………………………………

- Once you've drawn "heritage space" features:

  - label all the specific features you'd like to point out to the target publics selected

  - label features that highlight the significance of the asset(s) to be interpreted

  - illustrate your stories: if you're telling the story of a past event that occurred in the spatial proximity of the asset you are interpreting , include the locations where the events actually happened.

MUNICIPALITY OF RHODES
Department of Medieval City and Monuments
Department of Tourism

MEDIEVAL CITY
UNESCO WORLD HERITAGE SITE

RHODES
building europe:

Knights at work!

The Interpretive Context
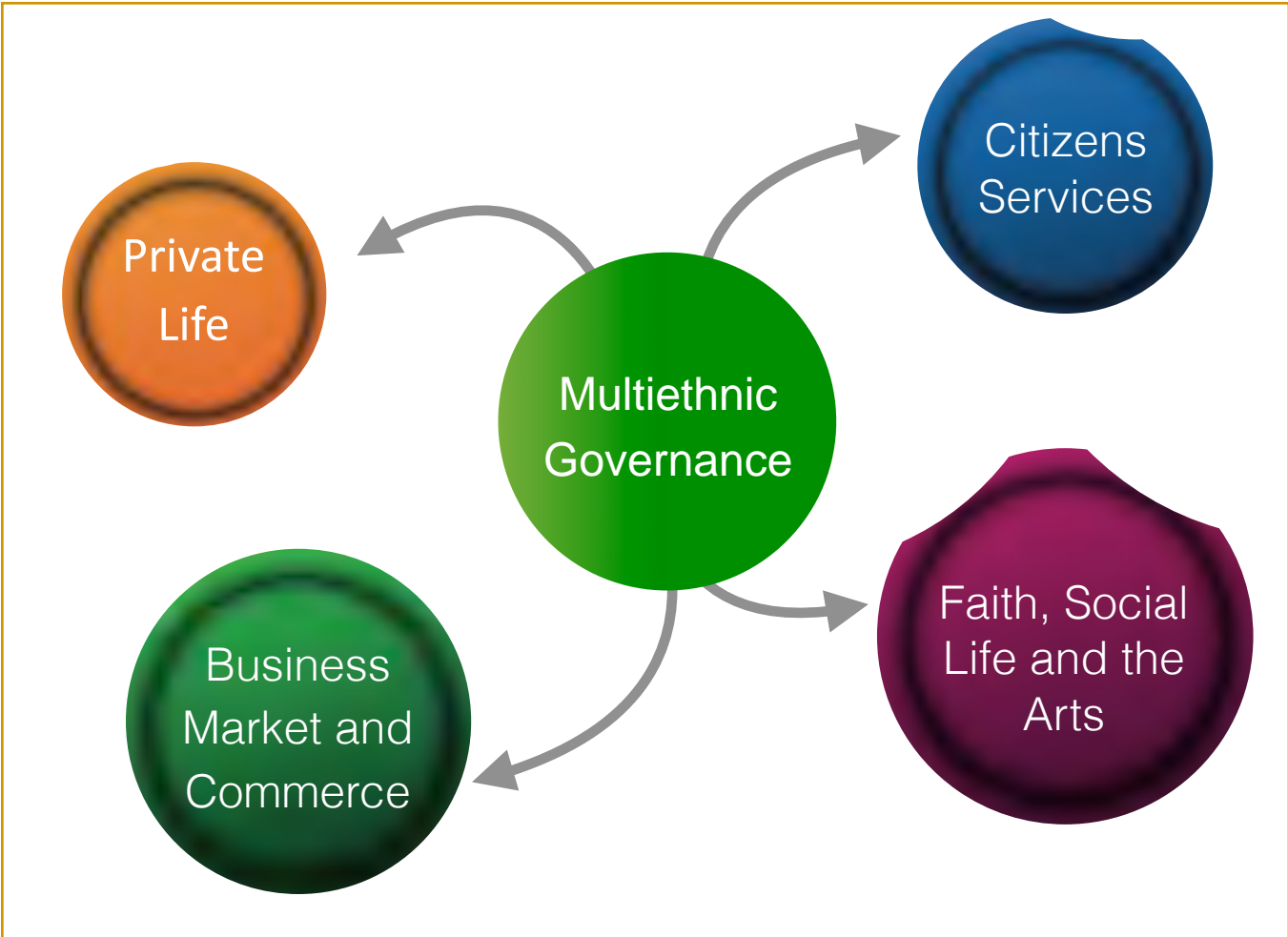
Private Life

Citizens Services

Multiethnic Governance

Business Market and Commerce

Faith, Social Life and the Arts

1 SHPERE OF GOVERNANCE

1.1   Multiethnic Governance
1.1.1 Grand Master's Palace IMAGE ONE
1.1.2 Knight Street
1.1.3 Inns of the Knight Street IMAGE THREE
　　　1.1.3.1 Auvergne
　　　1.1.3.2 Anglettere
　　　1.1.3.3 Italie
　　　1.1.3.4 France
　　　1.1.3.5 Espagne
　　　1.1.3.6 Provence

1.2   Local Governance
1.2.1 Mint
1.2.2 Admiralty (Archbishop's Palace)

2 CITIZEN SERVICES

2.1   Health
2.1.2 New Hospital of the Knights (Archaeological Museum) IMAGE TWO
2.1.2 Old Hospital of the Knights (Paint Collection)

2.2   Justice
　　2.2.1 Castellania (Archbishop's Palace)
　　2.2.2 Basilica Mercatorum (Merchants' Cabin)

2.3   Defense
2.3.1 Defense Lines
　　　2.3.1.1 Tongue of France
　　　2.3.1.2 Tongue of Germany
　　　2.3.1.3 Tongue of Spain
　　　2.3.1.4 Tongue of Provence
　　　2.3.1.5 Tongue of Italy
　　　2.3.1.6 Tongue of Auvergne
2.3.2 Moat
2.3.3 Towers
　　　2.3.3.1 St. Nicholas Tower
　　　2.3.3.1 Naillac Tower
　　　2.3.3.1 Virgin Tower
　　　2.3.3.1 Pagnac Tower
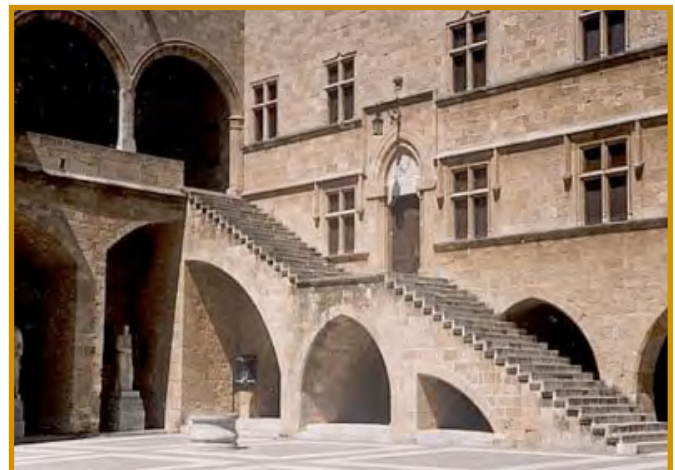
3 SPHERE OF COMMERCE AND ECONOMY
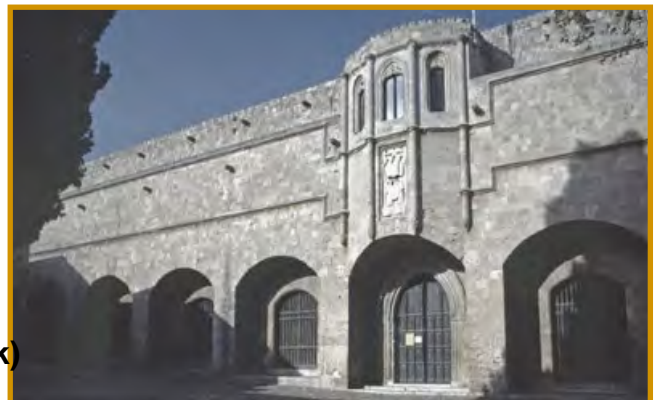
4 SPHERE OF PRIVATE LIFE

5 SPHERE OF FAITH, SOCIAL LIFE AND THE ARTS

Gate d' Amboise. Fort St. Nicholas
As cultural consumption items
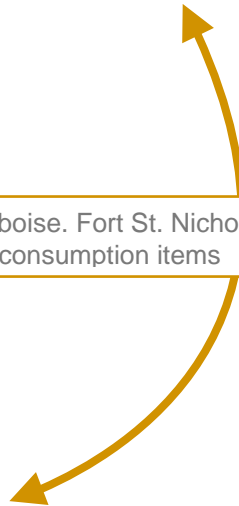
03

TELL
THE
STORY

Storytelling is as old as prehistoric times, because it's a powerful tool for conveying and sharing ideas, beliefs, values and traditions. Because stories are so effective at explaining the meaning of things, they're at the heart of interpretation.

No matter how simple a heritage asset might seem, it has a variety of stories to tell. It doesn't have to be the oldest or most impressive resource in your community – it can still tell a story. Not all stories have the same emotional impact, and not all stories convey the significance of the asset with the same power and relevance.

The secret to successful interpretation is to capture the essence of the asset. If there are three or four really interesting aspects connecting the asset with your audience, how can you link them together in a way that's memorable for them, is the quintessence of a quality cultural heritage service.

How can the audience remember why the asset is significant?

To focus on a concise story and avoid causing the audience suffer mental overload, it's useful to organize contents into storylines. These are the main messages the audience shall to carry away at the end, whether you are producing a leaflet for an opera play, or a label for a homemade marmalade.

Asset messages and meanings are easily communicated across a multicultural and multigenerational audience by telling stories that help them appreciate what's special about your resource.

Storylines are crucial to interpretation, because they give different audiences clear threads to follow, rather than a series of disconnected facts. No matter what kind of an asset one wished to interpret an interesting story will always capture the audience's' attention.

A good storyline

- explains something significant about the interpreted;
- is written as a complete sentence focusing on a single message we would like the audience to remember;
- goes beyond a mere description of facts;
- is presented at a level of detail that's appropriate for the audience
- links tangible things to intangible ideas (explain how different aspects of the asset reflect ideas, meanings, beliefs, and values);
- allows the audience visitors to decide for themselves what the asset means and derive their personal connections, while giving the opportunity to different personal discoveries.

Without a storyline

- ✓ **A tour can become a collection of random stops with no link.**

- ✓ **A restaurant dish simply expensive.**

- ✓ **A local store visit boring.**

- ✓ **A flea market day waste of time.**
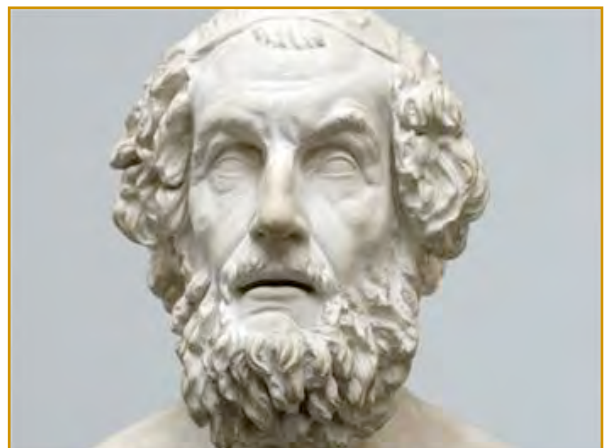
Homer: Father of Iliad and Odyssey

Practical considerations are important: humans understand better when seeing, listening and doing is combined in one activity. It is better to demonstrate how grapes are pressed into wine, than just talk about it. However the logistics of a given site or space and even the time may not always cooperate with your plans.

Mapping you Storyline

- list your stories and some of the key elements of each one;
- create a map or diagram that matches your story elements to the locations where you want to provide interpretation
- find the best way to arrange your story elements

Avoid Technical Jargon

If cultural heritage consumers do not belong to an expert audience, they will not devote their precious time in understanding" your language. On the contrary it is the cultural heritage operator instead who shall speak their language

3.2 Linking to the bigger picture

Common threads between the asset and the rest of the world are needed to facilitate understanding and appreciation of the asset.

If museum visitors, or restaurant guests, or your flea market customers understand how the collection and the dish offered relates to the bigger picture, and why the asset is important and the resulting services offered acquire a special added value.

To help any user group make sense of a given asset, one needs to link the asset to larger trends and events.

Names and dates are a part of interpretation, but they're meaningless without the wider socio-historical context, which offers many bridges to associate the asset with the user's every day horizon.

One way to develop a context for your resource is to ask a series of "w-questions" that help you link a simple fact to a much larger chain of events.

By making that link, you're helping to explain why the asset is significant – why people should care about it.

Identify the **Key Elements of Your Stories**

Assign a number to each of your stories.

For each story, identify maximum **five elements** of the story you'd like to emphasize, or series of events you'd like to explain.

Remember that the **magical number 7** is the maximum capacity of the human working memory

Link **tangible** things to **intangible** ideas by connecting the physical things that visitors see, and the meanings behind them.

WHAT HAPPENED?

The flames of World War II are licking Europe. In Greece begins armed resistance against the triple Occupation (Italian-German-Bulgarian). In Western Greece starts the struggle of the Hellenic National Liberation Army (ELAS). The latter develops into the biggest Volunteer Army in Europe.

WHEN?

On Sunday, the 7th of June 1942, the armed fight begins officially in Western Greece.

WHERE?

In Domnista, Aris Velouchiotis, Commander-in-Chief of ELAS, declares the Revolution against the Foreign Occupation and its local collaborators. The armed struggle starts from the wild sierras of Roumeli, a region with tradition in partisan warfare.

WHY?

Because the Greek nation wishes to get rid of the enemy, to escape from the deplorable conditions of living during the Occupation and bring the political instability to a halt.

WHO?

As in 1821, in the armed struggle participate, people from all social classes and ideologies. Peasants and priests, outlaws and policemen, National Army officers and teachers, all Greeks who envisage a free fatherland.

HOW?

Greece fights back. The secret war in the cities, supplements the armed Resistance in mountainous areas. Gradually, organized partisan groups grow in numbers, giving hope to the local populations by successfully confronting the enemy forces.

AND FINALLY…

The enemy collapses, but political disagreements lead the country to a Civil War. The latter signifies a period of violent encounters. Greece is creating its post-war identity.

W+2
Questions

- Who
- What
- Why
- When
- How
- How long

If the interpretive offer addresses an audience with specific needs, such as visually impaired people, you should consult with them and test your ideas and designs to ensure they work. If you are interpreting a critical issue (WWI, genocides, disasters, social and religious phenomena), involving representatives of the relevant audience groups in the editorial process it is essential for a quality implementation.

The Nuremberg Trial

What the Germans did, such as the Holocaust of Kalavrita, as part of the "Operation Kalavrita" is against the rules which regulate the relations among the countries. Thus, after the end of World War II, the trial of the German Nazis began in Nuremberg. The accused accounted for their crimes against humanity and peace during the war. According to the International Law several were sentenced to be hanged.

Available at: http://www.aitoliki.gr/gefyra-filikwn/indexen.php
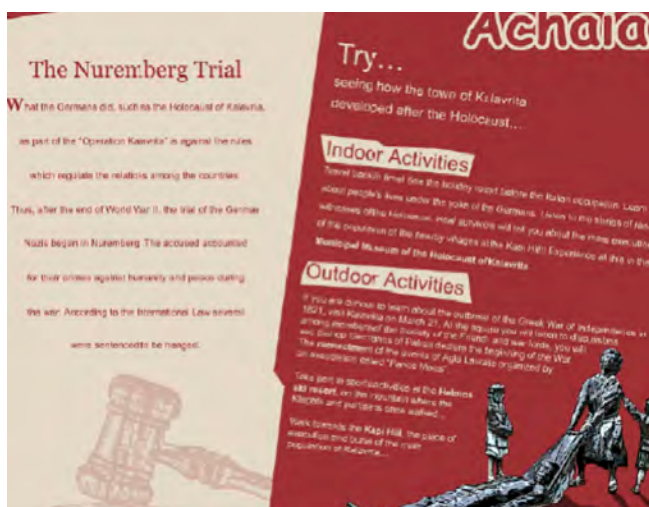
Kalavrita, Greece, WWII
Interpreting a Critical Issue and connecting to the
Cultural Heritage Consumption Mix:
Source: Bridge of Oaths in Western Greece, C.I.P.
Leader+ Transregional Cooperation's, 2008

The chronicle of the "Operation Kalavrita"

17 October '43: Battle between Germans and partisans from Kerpini
> *Report: 86 Germans captured, three of whom injured.*

25 November '43: "Operation Kalavrita" is planned and signed.

5 December '43: Walking and mechanically – driven German forces start moving from Aigio, Patras, Tripoli and Pyrgos towards Kalavrita.

7 December '43: The partisans execute German captives on Mt. Helmos.

8 December '43: The Germans order the execution of the civilians.
> *Report: Mass executions in the villages of Kerpini, Rogoi, Zachlorou, Mega Spilaio, Souvardo, Vrachni.*

9 December '43: The German forces enter Kalavrita. They lie to the people there, claiming that they were looking for the hostages from the battle of Kerpini and they wanted to keep the partisans away. They said that they would not hurt anyone…
They burn five houses and break down another one...

10 December '43: There comes the order for the execution of the entire male population of Kalavrita, aged 13 to 18.

11 December '43: Three German captives from the battle of Kerpini are buried. The Germans, from now on, allow entering but they ban going out of the city.

12 December '43: The Germans take supplies and inform the local people that they will leave Kalavrita the following day.

13 December '43: The church bells ring, calling the villagers of Kalavrita at the Primary School. The people gathered are divided into the male population and the women and children. The men are transported to the Kapi hill where they are executed. Kalavrita is on fire. The women manage to open the gate of the school and escape.

14 December '43: The women bury the dead on the Kapi Hill…
> *Report of the Operation: About 700 dead civilians.*

Try… seeing how the town of Kalavrita developed after the Holocaust….

Indoor Activities: Travel back in time!

- See the holiday resort before the Italian occupation.
- Learn about people's lives under the yoke of the Germans.
- Listen to the stories of real witnesses of the Holocaust!
- Real survivors will tell you about the mass execution of the population of the nearby villages at the Kapi Hill!!
- Experience all this in the Municipal Museum of the Holocaust of Kalavrita.

Outdoor Activities

- If you are curious to learn about the outbreak of the Greek War of Independence in 1821, visit Kalavrita on March 21. At the square you will listen to discussions among members of the Society of the Friends and war lords, you will see Bishop Germanos of Patras declare the beginning of the Greek War of Independence.
- Take part in sports activities at the Helmos ski resort, on the mountain where the Klephts and partisans once walked...

- Walk towards the Kapi Hill, the place of execution and burial of the male population of Kalavrita…

Enjoy the present by tasting rodozachari (Rose sugar), a spoon sweet made in May!

There are roses with lots of petals (the so called "cabbage" roses), small leaves and lots of thorns. They bloom in May and they are not only ornamental.

Roses are picked early in the morning in May, when they are still fresh and wet.

The petals are carefully separated from the stamens and they are put in a pan with sugar.

> ***Rule: One kilo of petals - 6 kilos of sugar.***

- *Crush the petals with the sugar until you get a kind of pastry.*
- *Your pastry boils in water until it thickens.*
- *If you add lemon juice the sweet gets a more beautiful colour.*
- *It is perfectly combined with yoghurt or ice cream.*
- *Don't forget to ask for it at the restaurants and taverns of the places we visited!*

There are many approaches to writing a storyline, but they're all designed to help you create a single sentence that says something important about your resource:

- **Start with a general topic**, narrow it down to a more specific topic, and turn it into a statement:
  - *The medieval city of Rhodes was a multicultural society with a multi-ethnic governance.*
- **Identify several things you'd like** the audience to know about your assets combing them and combine them into a single idea like the spheres of life for the Medieval City of Rhodes)
- **Combine these observations into a single idea** that the audience can remember
  - explain the significant of Rhodes for the world – its distinct identity;
  - link tangible parameter (the architectural character) to intangible ideas (religious unity of the Knights and political independence):
    - *The fortifications of Rhodes were frozen at 1522 so that Rhodes is the only European walled town that still shows the transition between the classical medieval fortification and the modern ones*
  - focus on a single idea that's not too complicated
    - *The Medieval City of Rhodes, its multiethnic population and the advanced style of governance make it the forerunner of the European Union*

- **Check**
  - Does your plan help to explain the significance of your resource?
  - Does your concept go beyond a mere description of facts?
  - Does you approach link tangible things to intangible ideas?

- **Turn a Topic into a Statement**
  - General Topic
    - Decide on a single focus for your story.
      - *My topic is the Medieval City of Rhodes and how it has been governed by a multiethnic community.*
  - Specific Topic
    - Narrow the topic down by putting it in more specific terms.
      - *I want to talk about the Knights of Saint John in Rhodes (1306-1522).*

- **Storyline**
In a complete sentence, state the main message you want visitors to remember.
  - *The medieval city of Rhodes was a tolerant multicultural society with a multiethnic governance that resembles very much the idea of the European Union*

This statement is the real point of your interpretation. The storyline answers a question that visitors are likely to ask: "Why should I care about the Knights of St. John in Rhodes?"

There's no "magic formula" for telling a good story. It's a combination of logistics and creativity.

- **Identify the Beginning, Middle and End of Your Story**
- **Decide How to Arrange** the Parts of Your Story
-

Think of your story as a screenplay.
Movies start right in the middle of the action.
After they "hook" the audience on the story, they go back and fill in the background details, using dialogue and even flashbacks before they develop the story plot

What themes best help you explain the significance of your resource?

Example 1 Sailor Roger Jervis, now a Coffee Shop!

You own a coffee in the proximity of Fort St. Nicholas in Rhodes. The lovely place you are located, was one of the key defense point in the Siege of Rhodes in 1480.

The Turkish forces try to invade Fort St. Nicholas with a new trick: With boards and barrels, they fashion a pontoon bridge with a line fixed at one end. The line is dropped into the water and guided through the ring of an anchor secretly fixed on the rocks around the fort. By pulling this line form the opposite shore the platform would stop at the rocks and the Turkish troops would jump on shore and invade the fort. But on the night of the 17th of June 1480, just before the operation is launched an English sailor dives unobserved in the water and severs the line. Set free and carried by the currents of the Aegean Sea, the bridge drifts away from the shore to the open sea with all troops in it, under the fire and cheers of the defendant of St. Nicholas.

Theme Subthemes

Freedom vs **Slavery**

Example 2: Craft Shop "Medieval Rose"

Your craft shop is located among many others on a city block that has a strong medieval character. You and your fellow craft shop owners want to start an annual street fair emphasizing traditional handcrafted products from the local area. By providing interpretation focusing on the following themes, you're able to establish an annual heritage event:

Themes Subthemes

Towns & Countryside vs Villages and Neighborhoods

Ingenuity vs Artists and Craftspeople

Example 3: Restaurant "The Miller Maiden"

Your restaurant is located by the riverside, close to the water mill. The exterior looks much the same as it did 150 years ago and the dished you prepare are included the local heritage register of traditional food. By focusing your interpretation on architecture and the water as a source of life and by creating a brochure that explains the significance of the place in the late 19th century, you made out of your restaurant an authentic experience for both taste and sight.

Themes Subthemes

Watermills vs Transformations in Energy; Food Processing and Distribution

Example 4: Local Museum

You offer volunteer services your town's local Museum. The Museum owns a diverse collection of objects donated by local residents, among other things different items that document   the involvement of the local population in the WWII. You create an exhibition focusing on how locals got involved in the Resistance during the war.

Themes Subthemes

Freedom vs Hidden Networks; Partisans, History of WWII

Example 5: Regional Park

You're the administrator of a state park that includes a popular trout stream. On your Web site, you post a narrative about the history of fishing on this stream, starting with its days as a stocked trout fishery and concluding with its present status as a Class-A Wild Trout Stream. At the visitor center, you highlight the same topic by installing an exhibit of antique fishing rods made by local craftsmen.

Themes Subthemes

Natural Wonders vs Aoos River Watershed; Recreation; Environmental Conservation

To create effective interpretation, you have to do more than just describe, classify and signify the asset. one needs to look beyond the obvious and think about what it means.

What ideas, beliefs and values does the asset symbolize?

Here is a story involving 3 main tangible elements:
- A pumpkin
- A pair of glass slippers
- A magic wand
  - What is the title of the story?
  - What happens in the story?
  - What is the story really about?

The story is dating its origins to 9th-century China: The young orphan **Cinderella** is forced by stepmother and her daughters to live the life of a servant until her fairy godmother uses magical powers to find a handsome prince who takes her away to live happily ever after.

To some people the story is about:
- The power of love
- The triumph of good over evil
- Strength found in hope
- Innocent faith in miracles
- The value of friendship
- The struggle to change life for the better
- The idea that dreams can come true

To others, it's about:
- The injustice of power that comes from money and status
- Male domination over society
- The idea that women have to be submissive to be rewarded
- The pain that family members can cause

What are the correct meanings of Cinderella?

Different people have different perspectives on the story, because they all have different ideals and values.
By discussing the meanings behind the stories that an asset narrates, you enable a wide range of people with diverse life experiences to make a personal connection to them.

Once you've established what happens at the beginning, middle and end of your story, you've developed a factual timeline, but you might not have created an effective story. To turn a boring timeline into an intriguing story, you often need to shake it up a bit.

Instead of telling visitors what to think, good interpretation encourages visitors to think for themselves.

The best stories don't always start at the beginning.

Even though actual events happen in a particular order, your story doesn't have to and probably shouldn't. Instead of focusing on what happened first, ask yourself what will get the audience interested in your story.

Danilo Malatesta, Councellor to the Doge di Genova, invented a perfect plan to crush the guild of the Venetian merchants. The cunning old man invites Marco and Giovanni into the Palazzo della Signoria and confines them a plan.

Signor Malatesta: "When you get to the island you should immediately rebuild the Castle. Don't forget that the Venitians want to take la isola from you."

Giovanni: 'Si, Signor. And the Turks are becoming stronger."

Marco: "True, Grand Father! Manuale Zaccaria exported 1330.000 tons and gained 50,000 pounds, but he uses armed men to escort the processed alum from the mines to the port and from there to Europe.

Signor Malatesta: "That's not the only danger. There is also the Greek, who rules in Constantinople. If the old lion gets awake la isola e perduta. I know he needs money. Pay him taxes and make him feel everything is under control."

Marco: "Si Messere! But what about the people?"

Signor Malatesta: "Ah! The people… It's easy, my boy, to rule over hungry, insecure people. Locals know that the Turks are becoming stronger, the Greek weaker and the Venetians are eager to swallow all other merchants. Don't worry. Give them a Genoese passport and make them feel citizens of a strong stato da mar like our Republic. A revolution never comes if people have to take care of their wealth. And …, ah: Do not try to convert the Greeks to Catholicism. This brings only trouble and we are merchants, not priests."

Giovanni: "What about the Republic, Messere, don't we have obligations there?"

Signor Malatesta: "Signor D'Arco! It is the Republic that is much obliged to you! It is you that risked life and ship to take over the island. La Signoria is in your debt now!
Marco: -"But …"

Signor Malatesta: "Marco! Go and find the other ship owners, tell them to form a union to administer the island and collect taxes. Get **our** money back! Fix the prices for mastic and alum. Don't export too much, prices fall then. Go!"

What's the turning point of your story?
Give a clue about the outcome of the story, without revealing the ending?

Marco: "Si, Messere. Shall we use force to keep everything under control, if we need to?"

Signor Malatesta: "Marco, Marco. Force is an expensive thing. Use your head instead. Rebuild the defences and make locals think of you as saviours. Tell them you use force only for outside enemies.

Giovanni: "Si, Messere! We will not disgrace our families, the Malatestas and the Arcos"

Signor Malatesta: "Youth speaks of you, my boy. You are not an Arco anymore. You are from the noblest House of Europe, descending from Emperor Justinian. You are a Giustiniani now! All of you are Giustinianis now! You all stay together, rule together, get rich together. Only together! Now! Swear to death you are going to keep these instructions and make other follow them!

Once you've worked out the best sequence for your story, refer to the map or diagram of your asset.
Mentally superimpose your storyline on the map and consider these questions:

- Given the logistics of the heritage space, are users likely to follow the sequence developed? If not, what can you do to help users experience things in the right order, might this be an photographic exhibition in a restaurant, a museum collection, permanent exhibits in a craft shop, or a World Heritage Site.
- Do you need to rethink the sequence, or is there another way you can clarify it for visitors? Should you adjust the elements of the story?
- Based on any observations you made about the questions above, are you going to make any changes to your story? If you are, what changes are you considering?

04

SELECT THE AUDIENCE

Before implementing any interpretation, one needs to consider the audience: What types of groups is an asset able to attract, if interpreted? Cultural consumers may include any group with a particular interest in the subject matter offered, ranging from music buyers and opera goers to gourmet shoppers and day trippers, vacationers and local residents. Each group will be looking for a different type of experience, so they'll be looking for different types of interpretation. The response to interpretation also depends on their level of education, learning style, language and cultural traditions – and on practical issues like the available time budget.

Audience targeted interpretation considers the needs of groups that might be looking for experiences tailored to their needs. The more we know about the cultural consumer groups we wish to address, the more effectively you can communicate with them. In addition audiences at heritage places are usually multilingual and multicultural. English as a first foreign language is a good option. To obtain feedback from people with different needs and perspectives, as part of your target audience is a necessary step for quality of the interpretive context:
men and women;

- members of minority groups;
- people with physical challenges;
- multigenerational audiences (children, adolescents, adults, seniors)
- multiethnic groups
- multilingual groups

An interpretive strategy shall include also a range of target publics that are not classified as consumers as visitors, but are a sine qua non condition for the overall success:
consider talking to:

- Board or staff members of cultural heritage organizations (especially those who interact with visitors);

- owners or managers of nearby heritage resources, or other resources that share your theme or focus;

- municipal officials, representatives from community groups (local historical society, chamber of commerce, etc.), and others who are familiar with your community;

- people affiliated with the history of your resource (family members or descendants, ethnic or religious groups);

- neighbors (especially those who might be affected by your interpretation); and

- investors or other funding sources.

4.2   Approach the Audience with Suitable Media

An interpretive story by itself, does not ensure the overall success, no matter how well structures it is. Considering the right interpretive medium to present the interpretation is as much as art as science. Interpretive media include everything from printed brochures to guided tours to digital formats and recently apps in smart phones. When planning the interpretation strategy, one should focus on the written word to develop the story skeleton, the story plot and the narrative and carefully select the medium through which the interpretive concept will be realized.

There exist many media options for telling their stories. Interpretive media include outdoor panels, museum labels, booklets, brochures and guided tours, events, like storytelling, musical or theatrical performances festivals, and digital films. New technologies are appearing with dizzying speed like QR Codes and apps for smart phones.

Any story that does not link to a specific audience, is ex principio deficient. The selected audience shall determine the paths the interpretive story has to take and how the selected asset will be presented. That way, it's more likely that your message will resonate with them. Choosing how you tell the interpretive narrative is as much an art as a science.

Direct Interpretive Media

Face-to-Face Interpretation Personal interpretation can actually come close to achieving this goal. Effective tour guides help end users (it is usually visitors, but may be any other group as well) connect emotionally with a resource: to feel genuine pride, empathy, or even anger. Personal interpretation includes such activities as guided tours at archaeological sites and collections, factory tours, craft demonstrations, storytelling, first-person interpretation, reenactments and participatory learning.

Multi-Media

Multi-media items are the fastest growing and evolving segment of interpretation media. Today's trendy items might be at a yard sale by this time next year. For technologies that survive the shakedown, costs inevitably decrease, making them more affordable later on. Types of multi-media currently include:

- Audiovisual (slide shows, film, video)
- Computer-based (mainly interactive stations)
- Roving (handheld audio or video units, tours on CD or DVD, radio broadcast)
- Visitor-controlled (podcasts, cell phone delivery)
- Smart Phone Apps
- QR Codes

INDirect Interpretive Media

Print Media
Printed media include handouts, brochures, newsletters, newspapers and magazines, educational books, maps, guides, curricula and teacher guides, and special publications targeted to families and children
(such as treasure hunts and quizzes).

Panels and Banners

Panels and banners usually appear in outdoor settings. Outdoor interpretive panels, sometimes called wayside exhibit panels, are commonly made of solid phenolic or laminate material that is weather- and vandal-resistant.

Interpretive Displays

This type of display can help to connect a wide variety of objects to a larger story, and help visitors make sense of them. They also provide opportunities for creative educational programs.

Web-Based Interpretation

Today a heritage asset without a Web site becomes invisible. Most Web sites provide information about how to access heritage assets, site and resources. If specifically designed by professionals with expertise in the interpretation of heritage, websites can be a valuable interpretation tool.

Prerequisite for success?

ICT If traditional methods of communication work well for a specific heritage asset, then installing the latest technology may not be necessary. It's useful, however, to stay aware of new developments in interpretation, and compare options, especially when you're replacing a piece of equipment or selecting a new presentation method. Sometimes, ICT makes it more affordable to meet interpretation goals, like deploying QR Codes instead of wayside exhibits

EXPERIENCE Put yourself in the shoes of visitors, cultural consumers and/or other end users. The common denominators is to provide for an experience that is genuine, fresh, accurate, meaningful and exciting

BUDGET How much money to spend on interpretation? Set reasonable goals for the short term, and more lofty goals for the future. Start with what you know you can afford.

STAFF If you're considering personal (face-to-face) interpretation, can you devote the time and effort necessary to make it truly effective?

- If you are a restaurant owner wishing to interpret the traditional dishes, don't provide prepared yourself or your staff to do it right and seek the advice of experts.

- If you are a museum curator consider if you can to provide your staff with solid training, supportive supervision and opportunities to research new material?

- If you are a qualified interpreter or guide it is important to keep your interpretation from stagnating through constant repetition of the same stories.

- Are you or members of your staff reasonably computer literate? Don't invest in computer-based applications unless you have the skills to keep them in working order.

END USERS Are your visitors, guests, users familiar with technology such as podcasts, smart phones? Do you want to attract more visitors with these kinds of skills? Focus on the message, rather than the medium. If your stories aren't well conceived, the technology won't be worth the investment.

NARRATIVES Are the interpretive narratives selected good candidates for multi-media interpretation? Could your stories benefit from music, sound effects, recordings or video? Do they have dramatic storylines that could come to life in this kind of presentation? If you have a lot to say, consider working with experts to develop a short audio or video presentation.

ASSET Does your asset have interesting features that can be experienced outdoors, no matter when people visit? If so, make sure that you provide materials that visitors can pick up when no one's available to greet them or share your stories.

- If you are a restaurant owner wishing to interpret the traditional dishes, don't provide prepared yourself or your staff to do it right and seek the advice of experts.

- Do you have any other objects, artifacts, or original documents you can use to enhance your stories? Can you acquire or borrow them?

SAFETY Interpreting the values of traditional pottery in a local craft shop is not as quite as risky as interpreting wild nature. Whether you are a glass maker, or an outdoor activity organizer, always consider visitor safety, as accidents do happen. You should be especially conscious of safety when you decide where to place interpretive signs to enrich the experience and warning signs to regulate behaviour. For example, if visitors are likely to read a sign from their cars, or stop to listen to an audio presentation, do they have a safe place to pull off the road? If visitor are touring the local craft shop, located in a traditional building is the use of stairs properly designated? If your Museum is a Castle with narrow corridors and open vistas are there enough warning signs place at the right spots?

- Appropriateness: Does the interpretation you're planning have the potential to frame and picture the natural, cultural or historical environment of the asset in question? Will the interpretive offers impact on the integrity or ambiance of the asset?
- Maintenance: Is your staff available for maintenance (and possibly security) of your interpretive media? Does your organization have the time and budget to make periodic updates to your interpretation?

EXPECTATIONS When cultural consumers experience a heritage asset, they're looking for something they value – and that "something" might be natural, cultural, scientific, recreational, spiritual, intellectual or inspirational. An asset like a top quality heritage site and its environment may lead to substantially more consumption

1 HOUR

is the maximum for an interpretive presentation, might that be

- ✓ a heritage site visit,
- ✓ a live presentation,
- ✓ a film,
- ✓ a conducted activity
- ✓ a talk

than a visit to the mall. Appreciating a region's good wine and tradition products or handicrafts leads to ask for them and that makes a difference in the market. Cultural consumers do not only wish to experience the tangible nature of an item or place has to offer, but to explore their own thoughts and feelings, as well.

- Cultural consumers consume, what they value, and to value means to know and understand. What the might expect from the experience, is what will make the difference in the market. Consider what they might know about an asset before they arrive. They might have a general idea what is offered, but they won't be able to connect all the dots. If you want your clients, visitors, guests become cultural consumers and go away satisfied, you have to put the pieces together into a message they can understand and appreciate.

  - *Try to match your audience groups to the kind of experience they're looking for. If your resource is famous for bird watching, your audience is rather an expert audience: they might want to know what birds have been seen this week, how many birds are nesting on the property this year, and the locations of other bird watching sites in your area.*

- Instead of assuming that your audience groups wants to see and do everything you offer, discover how they can find what interests them. If you regularly get visitors who are familiar with your subject matter, you might need to split your interpretation into two "tracks" – one for experienced visitors, and another for casual visitors.

- Most people will spend less than an hour focusing on your interpretation. Although they might stay longer than that, they'll be looking for other activities to keep them busy. If you want visitors to stay longer, one approach is to work together with other resources in the area. Rather than duplicating efforts, look for ways to complement what visitors will experience elsewhere.

- Personal contacts like friendly and helpful staff is a sine qua non;

- Physically and cognitively accessible, user-friendly information that allows to quickly and easily learn what opportunities are available for all consumption types and activities;

  - interactive experiences that involve in the learning process directly anda wide variety of media that accommodate their personal learning styles;

  - souvenirs of their visit – something they can take home.

WORKSHEET VI: Working with the Audience

Age Groups

✓ Young children
✓ Teens
✓ Adults
✓ Seniors

Culture, Ethnicity, Race and Religion

✓ Europeans
✓ Australians
✓ Americans, African Americans, Latinos

Orthodox, Catholic, Protestant Christians , Jews, Muslims , Hindu etc.

Groups associated with the history or development of the asset

05

ENSURE
ACCESSIBILITY

Accessibility

is defined as the communication with the public, the accessibility of the destination and its attractions and the atmosphere of the place. It includes the existence of a strategy, the quality of information and hospitality, the presence and quality of secondary or complementary tourist services, internal and external accessibility, attractions and events.

Heritage places should be accessible to everyone, including people with mobility or sensory impairments, the elderly, parents with small children and anyone who is temporarily disabled as a result of illness or injury. Improved access can open up wider markets for owners and managers, which could be promoted to increase visitation.

Time lack is a feature of post-modern society; leisure time is thus treated as more precious than ever. Culture is a 'people' industry and customer service is critical: with a high level service, the more likely it is for local businesses and cultural heritage operators to create a memorable impression on the users and consumers of cultural services.   The supply side shall deliver outstanding experiences from the first moment that consumers click on a web site or look at a brochure, to when they leave a heritage place, or the business related to the heritage sector.

Consumers are willing to pay a price, but they should receive value in return. Pricing policies are fixed prices indicating the right to consume types of heritage. Entry prices should be based on the analysis of the services rendered presupposing visitor participation at all costs, or there can be a scale according to target groups, or a policy for networking heritage clusters with significant advantages for ticket or package holders. Pricing policies should reflect the balance between price and returned value.

Once a visitor enters a heritage place on an entry price he has a 'contract' with the cultural operator. The price paid should reveal the services he is entitled to, the expected quality, behavioural norms- if necessary, the sense of contributing to a good cause (usually restoration, conservation, maintenance and expansion projects) and the ability to express his opinion regarding the fulfilment of the contract.

5.1   Visitor Facilities

Access into heritage places is often difficult because earlier design and construction techniques did not usually consider people's varying abilities to the extent they do today. Technological improvements in assistance equipment and improvements in building design have helped to correct earlier inequities. Access to the historic landscape means unassisted barrier-free movement from arrival to destination.

Accessibility to heritage resources should include a continuous route which allows the individual to experience a range of environments found at a given places. Whenever possible, all areas of a heritage place or building should be accessible. Access must be provided from the main access point, onto, into and through the site, historic building or historic landscape. There should be at least one accessible public entrance into a site and appropriate door width, threshold and configuration. If one public entrance is not achievable, then an alternative building entrance for the disabled should be identified (by signs) and it should remain unlocked during hours of operation.

It is expected that, once inside a historic building, the public visitor or employee will have barrier-free access to all services provided to the general public. This includes bathrooms, offices, restaurant dining, etc. Corridors and interior doorways must be wide enough for a wheel chair, modest floor level changes must be ramped, and thresholds must be shallow.

At a minimum, all services on the accessible entrance floor must be available to all visitors including the disabled. The extent to which a historic interior can be modified without loss of its historic character will depend on the size, scale, and detailing of the features along the accessible route. Heritage sites are composed of character-defining features, so that careful consideration must be given to avoiding alterations to those features that contribute to the site's significance.

In some instances, complete accessibility may be possible by resurfacing an entrance path. In other instances, new trails, ramps or parking may be necessary to accommodate the public. Alterations and interventions should not change to the historic character of significant places. Alterations to non-character-defining features are acceptable in order to provide the highest level of access within the building with the lowest level of impact. Less significant interior spaces can be considered in order to provide necessary amenities on the floor of principal access. Toilet facilities should be provided for the general public and one accessible unisex unit (sized for wheelchair use and with a privacy latch) must be provided. All public spaces on at least the level of the accessible entrance should be made accessible.

For individuals with physical disabilities any change in grade including stairs and some ramps are severe barriers. There should be at least one accessible route using appropriate grades or ramps from a site access point, such as a designated parking space for all including visitors with disabilities, to an accessible entrance.

Existing paths or trails should be evaluated to determine if their grade, alignment, width, and surface material are appropriate. Other outdoor features, such as drinking fountains, trash receptacles, and interpretive wayside exhibits should be designed in such a way that they are easily reachable and understandable by everyone. In historic public parks, recreational facilities including swimming areas, camping grounds, picnic areas, playgrounds, and ball fields, should be

constantly evaluated to offer a variety of recreational activities to disabled people.

One of the best solutions to landscape accessibility is minimizing the distance between arrival and destination points. This may require accessible parking, with curb cuts and a path within easy reach of an historic building, picnic area, or an interpretive trail. For some landscapes, a natural or historic site grade that is very steep or composed of massive terracing and steps may prohibit full access without damage to the character of the property. In this case, partial accessibility to some elevations may be necessary.

5.2 Signage Systems

Directional Signage includes roadside signs for motorists, drivers and simple navigation before, during and after a trail, warning signs of both informative and preventative nature, navigation to facilities and recreational opportunities within a heritage area (park, archeological site, museum, etc). It manages any information that is related to accessibility, (parking and transport possibilities, bus schedules, etc) amenities, detailed description of the site, maps, route markers and street names, diagrams and photographs, other available tourism packages, activities in proximity or connections to other attractions and ancillary services, such as local tourism bureaus, maps, regional products, etc.

Directional Signage also includes any forms of identification and information signs, "Welcome" signs, signage for accredited and non-accredited visitor information services, regional tourist drives, themed tourist routes, regulatory signage (parking, no-parking, prohibited, free etc.), roadside advertising, guide and service signs, signage in rural and urban areas etc.

Interpretive Signage strives to attract visitor attention by producing connections to meanings and phenomena. Interpretive Signage describes the sensitivity and significance of each heritage resource and has to be both educational, accurate and tell the stories of past and present landscapes. Interpretation content needs to assist visitors to develop an awareness and understanding of local cultural heritage, to recognize ecosystem and cultural values, to encourage actions taken in relation to protection of natural heritage and cultural heritage.

Interpretive Signage coordinates communication with the public by presenting the mission and the values of tangible and intangible resources. It is includes a variety of programs and services such as audiovisual programs, historic furnishings, museum exhibit labels, publications, wayside exhibits, graphics design, interpretive, site signage, contextual design, websites.

Example

Below is an outdoor display panel from Epirus, Greece. Pysogianni Village of Stone Masons.

It introduces readers into the cultural landscape of the 19th century Balkans and the arts guilds of Northern Greece by answering 3 simple questions: what-why-how-when.

Then a small description of the picturesque village follows

WHAT

Mastorochoria, the masons' villages in the valley of Sarantaporos have given birth to construction arts and handicrafts, which flourished from the 18th to the 20th century.

Masons, wood- and stone carvers, stone dressers and carpenters, painters, icon painters and silversmiths have inherited to us the most eloquent landscapes.

HOW

Artisans and artists belong to guilds. They practice their profession travelling around in a hierarchically organized group, with rigid rules and codified language.

Practicing a profession elsewhere but in the place of birth constitutes a social condition, which re-structures local societies.

While men are absent, farming and husbandry become the responsibility of women. Economic relations become 'urbanized': they are regulated by contracts, deposits, and money orders.

The fame of these unknown creators exceeds regional boundaries. They become heroes in poetry, literature, and folk singing. After all, they have inherited to humankind tangible masterpieces in three continents…

WHY

The increase of the population in the wider area and the consequent scarcity of economic resources have urged rural populations to seek for other income sources.

That is why farmers and stockbreeders become artisans and artists.

The creations of those grand masters harmonize with nature and human values.

Stone bridges, cobblestone pavements, houses and mansions, churches and schools, olive oil presses and mills, icons and frescoes combine practical and aesthetical aspects in a landscape, where built expressions reach perfection.

TODAY

In the beginning of the 20th century the decline of the travelling guilds in the Balkan Pensinsula is starting.

It is due to a series of reasons such as the shrinkage of local populations after the Liberation of the Region of Epirus from the Ottoman yoke (1913),

the immigration to other countries, the 2nd World War and - the Civil War gradually deconstruct the social and economic networks of the area.

The famous guilds receive their places in history.

5.3 Real Time Accessibility

ICT advances have enabled private persons to create and publish information in the Internet using Web 2.0 tools Witnessing the enormous popularity of apps on smart phones one can easily understand the significance of real time accessibility and connectivity.."

The term has since come to mean a variety of things, but here we define it as someone who makes little distinction between his or her home and work lives. The prosumer or connected consumer engages in activities

belonging to either sphere, regardless of time or location.

Because of their complex and mobile lifestyles, which combines a demanding workload and an active family life, prosumers embrace embrace social media (Facebook, MySpace, YouTube, Vimeo, Twitter, Linkedin, etc), blogging, video on demand (VoD), podcasting, VoDcasting, virtual realities (Second Life, There.com), mobile communications, and other Internet-based technologies and services that allow people to stay connected anytime anywhere, valuing any technology that enhances and serves individual needs and connectedness on the go.

Connected consumers are looking for personalized, useful information, information which enables to experience both the known and the novel in a solid, seamless and high quality way, with ease of access to services and goods and gives the possibility to create and share this information.

Rome2Go App Review at
http://appcomments.com/app/id317902596/Rome_2Go_reviews

By producing a series of different materials to document personal experiences connected consumers create the enabling environment for viral information dissemination and viral direct marketing of local businesses: By watching personal documentations recipients are inclined to purchase the product or the service in question, both as laymen or professionals.

As connected consumers think globally, they celebrate diversity and have good communications skills, regarding travelling as opportunity for self-actualization, self-gratification, self-enrichment and enhancement of self-image. Connected consumers are explicitly seeking for authenticity. Their ambitions for emancipation and self-identity expression, is a well acknowledged fact: they use social media tools to broadcast their experiences and emotions to family and friends in real time. Connected consumers are buyers and sellers at the same time, marketing virally items and places, products and service in real time, in the case their experiences have been met (sweet spots).
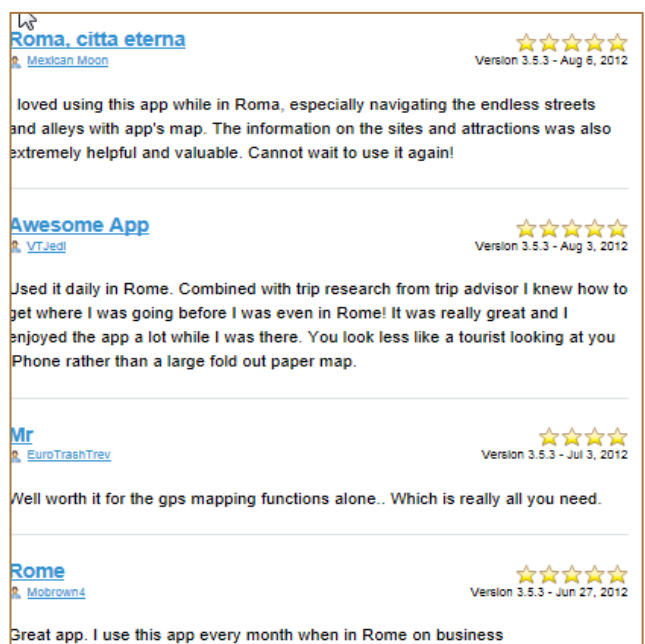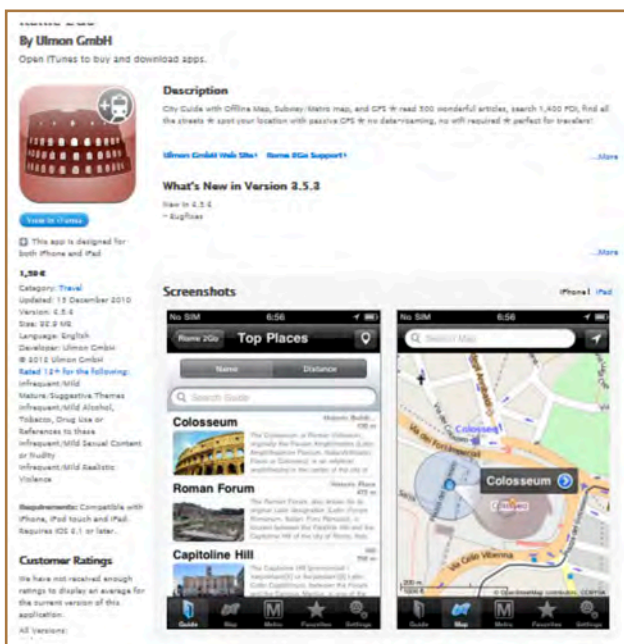
5.4 Cognitive and Emotional Accessibility

Heritage entities are cultural markers replete with symbolic elements. Without the ability to access the intangible networks of knowledge and value transmission, visitors cannot recognise and appreciate monuments and objects of art as such. Human cognitive architecture and heritage presentation.

Emphasis is given on costly and lengthy conservation projects, on the fabric as a reminder of times past, while what sites and assets signify, their relevance to community and visitors, are left excluded. Conservation is meaningless without interpretation to bridge the gap between monument-meaning and monument-fabric. Trying to facilitate access to cultural values embedded in the tangible fabric, interpretation shall relate related to the phenomena from a visitor-centric point of view by linking causal mechanisms of human cognitive architecture and instructional design in order to facilitate higher cognitive results in non-formative settings. Cognitive processing of information with tourism value facilitates perception of phenomena with less effort in shorter time periods. Irrespectively of the media's nature, information flows structured in this way aim to reduce the time the visitor's needs to prepare for their visit, and
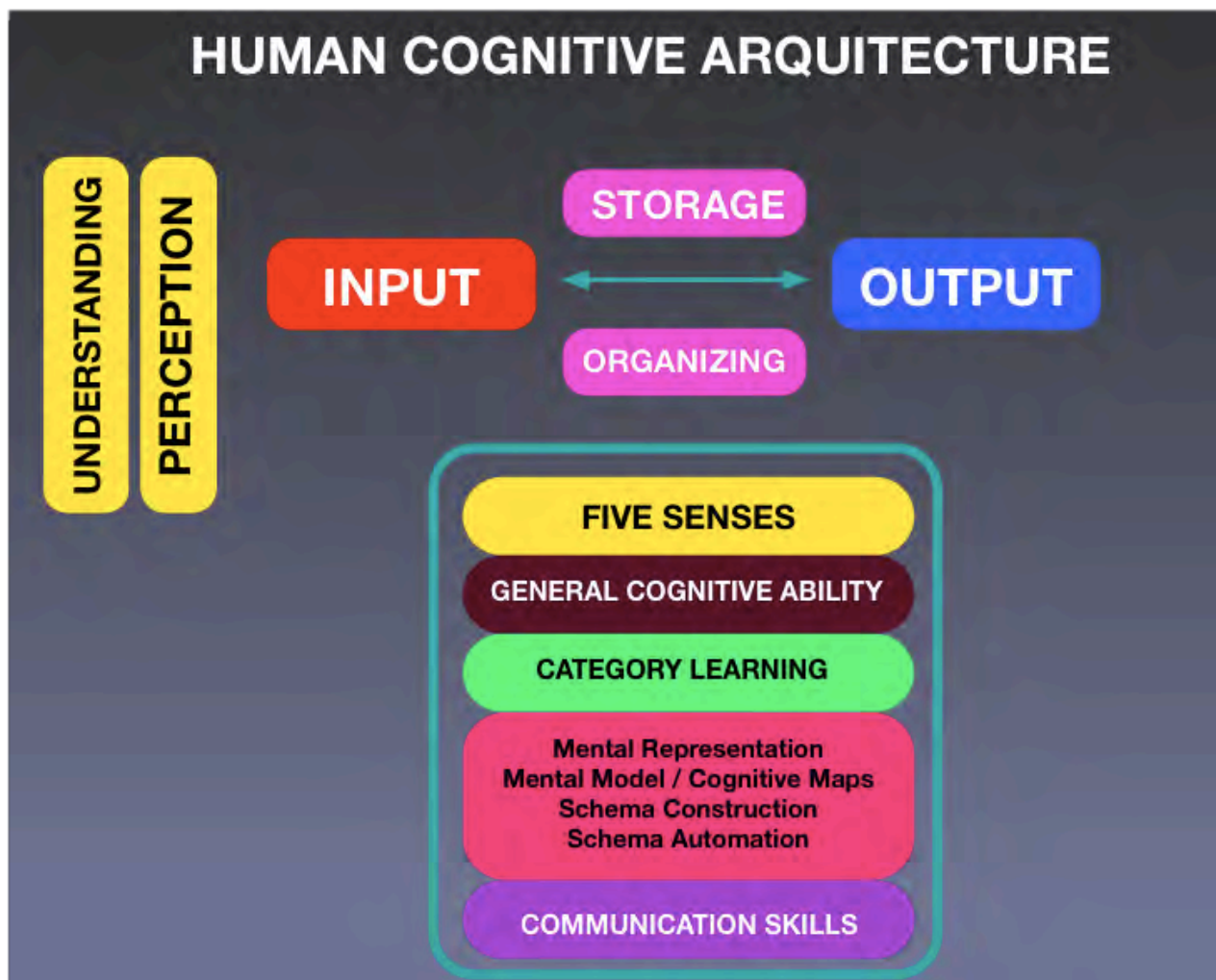
to provide them with information comfort during their stay time.

Cognitive Accessibility

Cognitive accessibility is ensured by activating human perception through provocation, by relating to prior acquired experiences, and by providing for novelty and variety, surprise and exploration. Capturing the attention means to create bridges between the inherent values of phenomena selected for presentation, and the audiences. Far beyond the dissemination of factual information, cognitive accessibility aims to create meanings, so that visitors can put a phenomenon into personal perspective and identify with it in a way that is more profound and enduring way.

Meanings

Meanings create the asset significance. Meanings are contextual in nature, including a linguistic, spatial and a social context. To understand the meanings of heritage entities is to understand those meanings within the given context. Communicated through the use of language, meanings are embedded in language and culture. Being culturally and socially constructed they are shared by all who access them, but not by those who are unable to decode them. One of the most significant contexts of meanings is the spatial context, the sense of the place. Meanings extracted from a visit to a place, heritage or natural site, collection etc. constitute the high added value experience a visitor takes away in memory. In this vein, meaning is the experience- the only experience any visitor has with a place, an item, an event.

Interpretive offers

In order for a heritage asset to be mentally, emotionally and spiritually accessible, it has to be transformed into an easy to follow structure, into a joyful experience. Cultural heritage operators should therefore develop heritage strategies able to defend local heritage against a globalizing world and invest in interpretive planning projects to attract and retain visitors' interest by offering experiences in a recreational learning environment.

Cultural consumers, might that be recreationists or heritage site visitors, festival goers or flea market buyers want to be engaged and discover what is unique about a place or an item, and they are offered a high added value, only via good interoperation of the object and the place. Interpretive products and services at local level add value and visitor are willing to pay a premium price for the right experience: It is the interpretation of a heritage place that will define local identity and hence difference in the market. In order to survive, local heritage assets have to satisfy the needs and expectations of experience-seeking cultural consumers.

Interpretation opportunities exist as soon as an asset is signified. Interpretation is a

If your interpretation relies on images such as photographs and works of art, give visitors a chance to interact with them in a display setting.

Protect your original materials by displaying copies or scans.

meaning making multidisciplinary process especially designed to introduce an audience to the spirit of the asset in an entertaining way conveying a message that has personal relevance and meaning to the audience. Interpretation is strategic communication that seeks to create bonds between the audience and the resources, the visitors and the places they visit. It requires research, planning, higher professional skills and consideration of

best use of possible media forms and the principal messages to be conveyed to target audiences. Interpretive products and services must present to visitors the meaning behind any type of resources, which creates value and significance. Attempting full-scale interpretation e.g. a heritage strategy at local level requires multidisciplinary planning and implementation and the assistance of experts build a conditio sine qua non, prerequisite of success.

Lindos, Greece Fortress of the Knights, Temple of Athena

Use puppets in your visitor center, your local museum, craft shop, restaurant, coffee shop to demonstrate figures and meaning s of the traditional events in your locality

How do end users access physically and mentally an asset?

Are signs, maps, or diagrams available to help them access the asset area? Is geo-location considered as an option?

Are the asset features you'd like visitors and guests to experience accessible. Your clients, visitor and guest will be disappointed if you tell them about the scenic view and they have no opportunity to experience it for themselves

Are some asset features of the asset inaccessible to physically challenged visitors? Plan your interpretation in accordance with the European Accessibility Act 2012. *For example, if you have interpretation on the second floor, but don't have an elevator, consider taking photographs of the interpretation and creating an album that gives physically challenged people an opportunity to experience it.*

The site is inaccessible for prams and wheelchairs. Souvenir shopkeepers in the mediaeval village of Lindos keep prams for families with children during their visit at the sites, but wheelchair s cannot enter the site.

Are some features of your resource inaccessible during certain times of the year? Does an asset look significantly different during different seasons? You might seasonal change, if there is any.

Are some features of the asset too fragile (or maybe even too sacred) to share with visitors (this is especially significant for NATURA 2000, RAMSAR sites and other nationally designated habitats, parks and resources of special ecologic value)
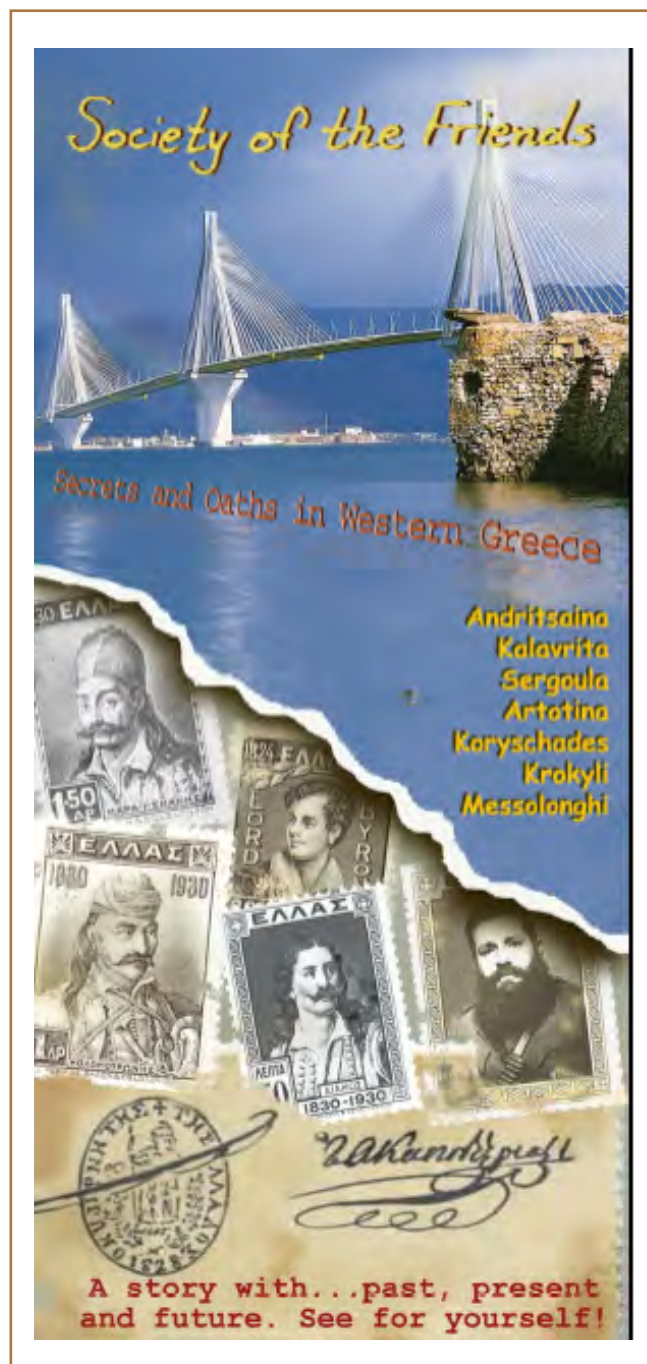
06

DEVELOP THE CULTURAL HERITAGE

CONSUMPTION

MIX

Once a sum of significant assets has been proved appropriate for cultural consumption of any type, might that be shopping antiques, touring the place, visiting museums, or winetasting name is needed to describe the new offer. An attractive mix may consist of the most different elements put together: the more diverse, the better for the variety of the experience. Signified elements from the natural and built environment, museums and collections, events and traditional festivals, open-air and indoor-activities, cultural industries, the performing arts, traditional sports and medicine and so much more they all contribute to the creation of a mixed heritage typology, which should reflect through visit-worthy features the spirit of the place, the products and the services offered.

EXAMPLE

Society of the Friends. Explore the past, enjoy the present!

Society of the Friends creates a balanced heritage consumption mix by using the qualities of the place along with basic components of the tourism product: transport, accommodation, catering, services and infrastructure. "Society of the Friends" is a historic trail in Western Greece, planned on an interdisciplinary basis, being concerned with the significance, economic evaluation of heritage assets and the creation of accessibility networks. Making assets in peripheral areas mentally, emotionally and spiritually accessible via professional standards for heritage presentation through synergetic planning may inspire new forms of heritage entrepreneurship at local level.

Society of the Friends

Secrets and Oaths in Western Greece

Andritsaina
Kalavrita
Sergoula
Artotina
Koryschades
Krokyli
Messolonghi

A story with...past, present and future. See for yourself!

07

EVALUATE
THE PLAN

Creating and launching interpretive products and services isn't a "once and done" type of task. It is an ongoing dynamic process that requires steady commitment to maintain end user interest in interpreted assets and in their stories. Successful interpretive applications need to follow the market trends without affecting the integrity of the heritage asset in question, need to be continuously updated with new material, different media, and fresh perspectives on the subject matter, allowing for co-creation of contents.

How many visitors will keep returning to a museum that never rotates the objects on display, a restaurant that never varies its menu, or a tour with a tired old script? One way to keep interpretive offers from stagnation is to step back every so often and ask how effective they really are. To do that, a measuring stick is needed that allows comparing efforts invested with those of professionals in the field of interpretation –something that shows where success factors exist and where is space for improvements. Three steps are indispensable for the ongoing evaluation:

Front-end evaluation is done at the start of designing an interpretive offer might that be a heritage site brochure, a label for a traditional product, a museum collection, an entrance ticket, a visitor information center, a restaurant menu, or a restaurant decoration, the list is endless. Frond-end evaluation aims to find out what end-users are interested in or already know or feel about the subject, aspects of the asset and profound subject matter, would use this information to help determine exactly what aspects of assets to interpret.

Formative evaluation is done during the content and design development stage, and is used to discover whether a draft script, computer game or design layout is working. This is an essential step and should be a part of any larger interpretation scheme or project starting with 25.000,00 € onwards. Formative evaluation ensures that the interpretive concept developed harmonizes with design, timetable and budget.

Summative evaluation is done at the end of a project and is used to determine whether the

Myceanan Gold Lion's-head funeral vessel for sweetened wines, 16th century b.C

evaluate
without fear

resulting interpretation is meeting its objectives. Acquired information shall be used to make future adjustments to the interpretive product/service assessed and to help others learn from experiences made. There is a range of evaluation data-collecting techniques such as questionnaire surveys, focus groups and visitor observation. These observations can measure indicators such as the 'stopping power' and 'holding power' of a display, panel, interpretive stops, heritage assets, smart phone apps as an interpretive medium, interpretive exhibition or collection (i.e. the proportion of people who stop at a display, and how long they feedback with required information in a cost-effective way.

Physical Access : does your interpretation

✓ Take safety concerns into account?
✓ Restrict physical access to dangerous or sensitive areas?
✓ Explain why these areas are restricted, and what role they play at your resource?
✓ Is connected to accessibility media (transport, location, facilities)?

Cognitive Access: does your interpretation

✓ address people of different age groups, show cultural sensitivity and present different points of view?
✓ contribute to the conservation and preservation of your resource?
✓ attract and hold visitors' attention?
✓ Communicate asset significance
✓ Use terminology that your visitors are familiar with?
✓ Encourage visitors to reflect on their own thoughts and feelings?
✓ Meet the needs of different audiences, such as local residents, people associated with the heritage of your resource, and people who don't speak English?

Subject Matter Knowledge and Info Sources: does your interpretation

✓ present information from a variety of sources?
✓ reflect local cultural traditions and stories, in addition to more research?
✓ Tell visitors where the information is collected from?
✓ Separates fact from fiction and guesswork?
✓ Include visual reconstructions based on detailed research or artistic conceptions?

✓ do you store the information and research results collected during the development of your interpretation strategy?
✓ have you thought about who should have access to that material?

Context and Setting: does your interpretation

✓ discuss key events in all significant periods of the asset's history and development? address what happened during other time periods?
✓ address multicultural issues and/or address the contributions that minority groups have made?
✓ discuss the natural, cultural and historic aspects of the asset , if so?
✓ discuss different types of cultural expression (such as religion, music, dance, theater, literature, visual arts, personal customs and cuisine) that are associated with the heritage asset?
✓ assist end users understand the asset values?
✓ Regulate behavior inspiring respect and environmental awareness?

Authenticity: does your interpretation

✓ reflect sensitivity to the character and setting of your resource? In other words, does your"interpretive infrastructure" (signage, kiosks, pathways, etc.) contribute to the setting, rather than detracting from it?
✓ acknowledge and explain any significant changes that have been made to your resource over time?
✓ make it clear what parts of your resource are "original," and what parts are modern constructions?

✓ Provide an experience that is unmistakably linked to the heritage of the place?

✓ Help the interpreted heritage asset achieve goals in management plans, master plans or budgets?

✓ Enhance public awareness of conservation challenges related to the interpreted asset?

✓ Highlight steps taken to preserve the assets physical integrity and authenticity?

✓ Provide social, cultural and economic benefits to your community?

Environmental Awareness Raising: does your interpretation

✓ Contributes to reduction of negative impacts of user numbers and infrastructure on your resource's cultural value, physical characteristics, integrity and natural environment?

✓ Consider carrying and service capacity limitations of the asset?

✓ Maintenance of interpretive infrastructure?

Inclusiveness: does your interpretation

✓ reflect the input of a wide variety of people including scholars, community members, conservation experts, government agencies, resource managers and interpreters, tourism operators and educators?

✓ respect the rights, responsibilities and interests of the local community and the asset managing authorieties?

✓ Respect copyrights and other laws related to intellectual property?

Co-Creation of Contents

✓ How you can inform residents and visitors about future changes in your interpretation, and provide an opportunity for them to comment?

✓ How can you address young audiences and the market of connected consumers?

✓ Have you taken steps to share the insights you gained during the development of your interpretation strategy?

Research, Training and Evaluation

✓ Do you have an ongoing strategy for research, consultation and content review?

✓ Are you prepared to revise your interpretation in light of new research or scholarship?

✓ Have you thought about how your interpretation could be included in school curricula or lifelong learning programs

✓ Do you provide ongoing training for your staff, local residents and groups associated with the history, culture, or development of your resource?

Evaluation

After your interpretation has been in place for a while, set aside some time to consider whether it meets your goals.

Dare to ask tough questions

✓ "Are end users really interested in my interpretation"?

✓ Am I providing a thrilling experience, or are they just looking to bridge the time

✓ Collect information

- ✓ Quantitative – Statistics like the number of visitors and how long they pay attention to your interpretation.

- ✓ Qualitative – The opinions, attitudes, perceptions and feelings of your visitors.

- ✓ Indirect – Observe end users while consuming the experience you offer, in a discreet way.

- ✓ Direct – Use interviews or questionnaires to ask what they think of your product/service

- ✓ Although it might sound politically incorrect to eavesdrop on consumers, listening to what they say can help find out what they think of your interpretation. It can give you clues to the thoughts and feelings you've inspired – and maybe the misconceptions and misunderstandings you need to correct.

- ✓ Do you give visitors a chance to evaluate the effectiveness of your interpretation strategy?

Cultural consumption

Are your heritage offerings   connected with cultural consumption at local level?

(See page 77 ff)

- ✓

CHECKLIST

Getting Started

✓ Include experts in your plan

✓ Consult with other people about the assets' significance, stories and audience (existing and potential)

✓ Incorporated feedback obtained

✓ Identify cultural consumer, visitors, tourists, specific interest groups and their needs

✓ Write a succinct summary of your "project"

Collecting Information

✓ Survey the "site", get to know the asset, the resource and conduct a research

✓ Identify significant features of the asset

✓ Explain asset significance clearly explained and embed it in the interpretive context, confirmed by reliable sources

✓ Asset significance respect national heritage registers, international treaties and conventions

Develop the Audience

✓ Analyze "current audiences" you wish to address

✓ Identify barriers to involvementInclude and involved specific needs target publics

Design Quality Interpretation

✓ Decide what your assets are (area, items, objects, intangibles, events etc.)

✓ Set the interpretive objectives for each asset (communication and cultural values)

✓ Select the interpretive media

✓ Stories connect tangible things with intangible ideas, meanings, beliefs and values

✓ Allow end users explore asset meanings (don't tell them what to think)

✓ Stories and narratives are connected the "big picture" at local, regional or national level and/or international level, if that is the case

✓ Stories and narratives understand the use of language universals and language particularities, where that is necessary

✓ Interpretive narratives consider different perspectives on the same story – even if they differ from the interpreter's personal opinion

Putting Theory to Practice

✓ Develop, Implement, Evaluate and Monitors the Local Interpretive Plan

✓ Consider comfort, convenience, health and safety of end users

SEE TCP SAGITTARIUS

PRIORITY 4:
Development of Trasnational Synergies for Sustainable Growth Areas
AREA OF INTERVENTION 3:
Promote the use of cultural values for development

LEAD PARTNER: UNIVERSITY OF THE AEGEAN, GREECE

ERDP PP1: EFXEINI POLI- LOCAL AUTHORITIES NETWORK GREECE
ERDF PP2: MUNICIPALITIES UNION OF SINELLO, ITALY
ERDF PP3: MOUNTAIN COMMUNITY ALTO BASENT, ITALY
ERDF PP4: BULGARIAN CHAMBER OF COMMERCE AND INDUSTRY, BULGARIA
ERDF PP5: MUNICIPALITY OF DEVIN, BULGARIA
ERDF PP6: INSTITUTE FOR COMPREHENSIVE DEVELOPMENT SOLUTIONS, SLOVENIA
ERDF PP7: NATIONAL INSTITUTE FOR RESEARCH AND DEVELOPMENT IN TOURISM
ERDF PP8: INSTITUTE OF NATIONAL ECONOMY, ROMANIA
ERDF PP9: KÁROLY RÓBERT COLLEGE, HUNGARY

EUASP1: MINISTRY OF REGIONAL DEVELOPMENT AND TOURISM, ROMANIA
EUASP2: BULGARIAN-ROMANIAN CHAMBER OF COMMERCE AND INDUSTRY, BULGARIA
EUASP3: UNIVERSITY OF CHIETI PESCARA, ITALY
EUASP4: COMMISSION VI (OF THE REGIONAL COUNCIL OF ABRUZZO, ITALY

O1: SYNOTA, ANONYMOUS TRANSMUNICIPAL DEVELOPMENT AGENCY, GREECE
O2: PATRAS MUNICIPAL ENTERPRISE FOR PLANNING & DEVELOPMENT, GREECE
O3: EUROPEAN ATHNEAUM OF FLORAL ART, ITALY
O4: INSTITUTE OF ENTREPRENEURSHIP DEVELOPMENT, GREECE

IPA PARTNER: UNIVERSITY OF ZAGREB, CROATIA

10% PARTNER: DISTRICT COUNCIL OF SOROCA, MOLDOVA

This document refers to:
OUTPUT 2: THE KNOW-HOW BOOKLET FOR CULTURAL HERITAGE OPERATORS
ACTIVITY 4.5: Using Natural and Cultural Heritage as a Recreational Learning Resource
WORK PACKAGE 4: HERIDUCATOR: USING A PARTICIPATORY PLATFORM TO GUIDE HERITAGE ENTREPRENEURS UNLOCK THE VALUE OF CULTURAL HERITAGE

Jointly for our common future