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THE CBC BLACK SEA JOP PROJECT ALECTOR

Collaborative Networks of Multilevel Actors to
advance Quality Standards for Heritage
Tourism at Cross Border Level
2.1.2.73296.282 MIS ECT 2617

DISSERTATION TEMPLATE

PART 3: ASSET PLANNING FORM
4TH CROSS BORDER STUDY VISIT,
ISTANBUL, TURKEY

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THE CBC BLACK SEA JOP PROJECT



GROUP OF ACTIVITES 1

CREATING THE ENABLING ENVIRONMENT FOR THE
DEVELOPMENT OF ACCESSIBLE HERITAGE TOURISM
PRODUCTS & SERVICES AT CROSS BORDER LEVEL

ACTIVITY 1.4:

Developing a Typology of Heritage Tourism Products & Services at Cross
Border Level

Output 1-4

4th CB STUDY VISIT, ISTANBUL, TURKEY

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The ENPI CBC Project ALECTOR (2.1.2.73296.282 MIS ECT 2617), co-financed by the European Commission, includes partners from 8 countries: Greece, Bulgaria, Romania, Bulgaria, Ukraine, Georgia and Turkey funded by the ENPI at 90% and national contribution by 10% , of the Project budget). The overall project budget is 1.125.744,69 € (ENPI contribution: 691.324,69 €; IPA (EU and National contribution): 434.420,00 €).

ALECTOR (2.1.2.73296.282 MIS ECT 2617) is dedicated to the development and promotion of heritage tourism standards in the Black Sea Basin. The Cross-Border Project will be implemented in 24 months and be finalized by December 2015.

This document does not necessarily reflect the opinion of the members of the European Commission and the JMA of the ENPI CBC Black Sea .

Information on the Project ALECTOR (2.1.2.73296.282 MIS ECT 2617) PROJECT and projects can be found at <http://alector.org/>. The web side provides the possibility to download and examine the most recent information produced

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CROSS BORDER PARTNERSHIP

ENPI FINANCIAL LEAD BENEFICIARY: Drama Development D.D.S.A., Drama, Greece

ENPI PARTNER 1: National Authority for Tourism, Bucharest, Romania

ENPI PARTNER 2: Union of Bulgarian Black Sea Local Authorities, Varna, Bulgaria

ENPI PARTNER 3: National Association of Rural, Ecological and Cultural Tourism, Chişinău, Moldova

ENPI PARTNER 4: Donetsk Civic Organization "Alliance", Donetsk, Ukraine

ENPI PARTNER 5: The Batumi Archaeological Museum, Batumi, Georgia

IPA FINANCIAL LEAD BENEFICIARY: Governorship of Istanbul, Istanbul, Turkey

IPA PARTNER 1: Eastern Black Sea Development Agency, Trabzon, Turkey

IPA PARTNER 1: Bahcesehir University / METGEM Development Center for Vocational Technical Education, Istanbul, Turkey

ASSOCIATE PARTNER 1: University of the Aegean, Mytilene, Greece

ASSOCIATE PARTNER 2: Institute of National Economy, Bucharest, Romania

ASSOCIATE PARTNER 3: Ukrainian Network for Education of Adults and Development of Innovation, Donetsk, Ukraine

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SHORT CV



Dorothea Papathanasiou-Zuhrt holds degrees in Classics and Germanistics from the National Kapodistrian University of Athens, She has studied History and Ethnology at the Humboldt Universität zu Berlin,, where she also obtained an M.A. degree in Linguistics. She obtained she obtained her M.Sc. and her Ph.D. degree in management sciences at the University of the Aegean. She is fluent in English, German, French, Italian, Russian and has basic knowledge of Turkish. Her technical work experience is closely related to the development and implementation EU funded projects with over 75 applications in the last 15 years. She is active in the tertiary education at the University of the Aegean and the Euro-Mediterranean University both in teaching and research with over 100 publications.

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EXECUTIVE SUMMARY

PROJECT ID

The ENPI CBC JOP Project “Collaborative Networks of Multilevel Actors to advance quality standards for heritage tourism at Cross Border Level” with ACRONYM “ALECTOR” belongs to the ENPI CBC BLACK SEA JOP PROGRAMME and is funded under **PRIORITY AXIS 1**: *“Supporting cross border partnerships for economic and social development based on combined resources”* and **MEASURE 1.2** *“Creation of tourism networks in order to promote joint tourism development initiatives and traditional products”*



NECESSITY

The need to produce high-added value tourism products and establish novel tourism policies to sustain later on locally produced heritage tourism, is strictly interwoven with the need to let collaborative networks and strategic partnerships emerge at cross border level.

OBJECTIVE

Fully in accordance with ENPI CBCBS JOP/Priority1/Measure1.2, the ENPI CBC BS ALECTOR (2.1.2.73296.282 MIS ECT 2617) focuses on different types of heritage assets and their values as main lever to invest in human capital and tourism innovation in an effort to achieve socio economic development and cooperation with social partners in the Black Sea: a project-driven form of cooperation among multilevel actors at cross border level emerges, fully realizing the socioeconomic potential of heritage resources in the Black Sea Basin and establishing a unified quality system for the development of cross border and international tourism products and common service standards with acknowledged market value.

PARTNERSHIP

The ENPI CBC BS JOP Project ALECTOR will involve actors from various administrative and social levels, so as to strengthen their capacity to effectively manage heritage for tourism. These collaborative networks will deliver three main outcomes: a) (re) activation of human capital by intense know-how transfer of innovative practices -directly deriving from research conducted, b) local authority empowerment by diffusing policies regarding heritage management and tourism planning and c) the development of local and regional strategic partnerships. By delivering local

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and regional strategic partnerships, ALECTOR encourages various action groups to co-operate, bring together key organizations, stakeholders and actors, from the three spheres of state, market and civil society, to identify further needs and priorities.

METHODOLOGY

ALECTOR proposes a cognitive and educational framework for using of a place's assets, which would guide final beneficiaries (regions, communities, SMEs) to identify, signify, valorize and manage their natural and cultural resources, in order to use heritage potential as a vehicle for tourism strictly connected with a unified signage and interpretation system.

Most up to dated innovative know-how will result in visitor-centric communication policies, and policies about the management of leisure time, an issue directly related to the competitiveness of places' and regions' in the sector of tourism. These policies will enable final beneficiaries to develop tailor-made heritage strategies and defend their cultural assets against a globalizing world.

By delivering a series of pilot projects to serve regions and localities as best practices ALECTOR helps diffuse project results at a cross border-wide level giving birth to further economic and social development.

OUTPUTS

GROUP OF ACTIVITIES 1:

Act.1.1/Output 1: 1st CB Study Visit “Sector Specific Problem Tracing at CB Level”; 1st Evaluation Workshop; 1 Report;

Act. 1.1/Output2: 2nd CB Study Visit “Sector Specific Good Practice Identification at CB Level”, ”; 2nd Evaluation Workshop; 1 Report;

Act. 1.1/Output3: 3rdCB Study Visit “Sector Specific Policy Recs at CB Level”; 3rd Evaluation Workshop; 1 Report;

Act. 1.1/Output4: 4th CB “Sector Specific Good Practice Applications at CB level”

Final Evaluation Workshop; 1 Report;

Act. 1.1/Output5: Principles & Practice of Interpretive Signage at CB Level: 1 joint online Planning Toolkit;

Act.1.2/Output2: 1/4 in situ lectures in Heritage Tourism Planning and Management

Act.1.2/Output3: Curriculum in Heritage Tourism Planning

Act. 1.2/Output1: 1 e-Course in Heritage Tourism Planning and Management

Act. 1.2/Output2: 3/4 in situ lectures in Heritage Tourism Planning and Management;

Act. 1.2 The ALECTOR Mediathek;

Act. 1.2/Output4: Certification of Attendance (project partners and satellite partners)

Act. 1.3/Output1: 1 joint Tourism Accessibility Study in the Project's Intervention Area

Act. 1.3/Output2: E- and Quali Survey on Local Heritage Consumption;

Act. 1.4: The ALECTOR Heritage Tourism Typology Study

Act. 1.4/Output2: The Quality Visitor Experience Planning Manual

GROUP OF ACTIVITIES 2:

Act. 2.1/Output1: The ALECTOR Interpretive Signage Manual for Heritage Tourism Products & Services (e-version);

Act. 2.1/Output2: The ALECTOR Tourism Accessibility Handbook

2.1/Output5: Quality Label for Heritage Tourism Products and Services in the BS;

Act. 2.2/Output1: Development of an Experts' Data Base at CB Level (The BS Pool of Heritage Experts);

Act. 2.2/Output2: CB Committee for the Quality Assessment of Project Driven applications;

Act. 2.2/Output3: Set of Assessment Criteria for the Accessibility of Heritage Tourism Products & Services at CB Level Act.

Act. 2.2/Output4: Accessible Heritage Tourism Products and Services in the BS Basin: the ALECTOR Heritage Planning Manual (e-version);

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Act.2.3/Output1: 9 Pilot Project Plans developed
Act.2.3/Output2: Pilot Project Plans awarded
Act. 2.3/Output3: SCRIPTORAMA: The Project’s Open Street Museum;
Act. 2.3/Output4: BLACK PEARLS: The Project’s CB Travel Aider (5000 copies)

GROUP OF ACTIVITIES 3:

Act.3.1/Output1: The BS Heritage Tourism Charter;
Act.3.1/Output2: The BS Heritage Register
Act.3.1/Output3: 1 Host Event per Partner (1 Daily Seminar, 1 Round Table). 9 Total;
Act.3.1/Output4: 1 Data Base of Multilevel Actors;
Act.3.2/Output1: Project Driven Outreach Strategy Plan for the Voluntary Sector;
Act.3.2/Output2: The Register of Voluntary Heritage Organizations and Initiatives in the Project Area
Act.3.2/Output3: The ALECTOR Volunteer e-Forum
Act.3.2/Output4: The ALECTOR Volunteer Award Event;
Act.3.2/Output3: Development and Implementation of a Heritage Strategy to ensure quality operation of the BS Heritage Observatory;
Act.3.3/Output1: 340 Project-driven Multilateral Co operation Agreement

GROUP OF ACTIVITIES 4:

Act. 4.1 / Output1: The Project’s joint multi-component Website;
Act.4.2/ Output1: 1 Joint Transparency Strategy Document and Communication Protocol Guidelines;
Act.4.2/ Output2: Communication with the JTS and Programme Management Structures;
Act.4.2/ Output3: 24 Project Fact Sheets
Act.4.2/ Output4: The Common Visibility, Communication and Dissemination Plan (CDV);
Act.4.2/ Output5: The Project’s International Conference
Act. 4.2/ Output6: 11 Press Conferences
Act. 4.2/ Output7: 6 Newsletters

Act.4.2/ Output8: The ALECTOR Blog: Showcasing and Sensitizing
Act. 4.3/ Output1: The ALECTOR Visual Identity and Project Logo
Act. 4.3/ Output2: The ALECTOR Visibility Kit
Act. 4.3/ Output3: The ALECTOR Promotional Spot
Act. 4.3/ Output4: 9 Project Info Days (1 Info Day Per PP)

GROUP OF ACTIVITIES 5:

Act.5.1/ Output1: Grant Contract; IPA Contract, Partnership Agreement between Applicant and ENPI Partners; Partnership Agreement between the Applicant and IPA FLB)Act.
5.1/ Output2: Organizational Chart Act.
5.1/ Output3: 3 Project Committees (SGC, QQC,TC);
Act.5.1/ Output4: The ALECTOR PM Toolkit
Act.5.2/ Output1: CB Kick-off Meeting;
Act.5.2/ Output2: 1/4 Project Committees Meetings;
Act.5.2/ Output3: 4 Project Activity Meeting with Project Management Structures; Act.5.2/ Output3: Project Close-out Meeting;
Act.5.3/ Output1: 4 Progress Reports
Act.5.3/ Output2: 1 Interim Report;
Act.5.3/ Output3: 2 Audit Reports
Act.5.3/ Output3: Final Report; Act
Act.5.3/ Output4: Project Record compiled

CROSS BORDER LOCATIONS

- Greece, Region of Eastern Macedonia and Thrace, Drama
- Turkey
- Istanbul, Istanbul - Istanbul Metropolitan Municipality
- TR90, Trabzon
- Romania, Constanta
- Bulgaria, Severoiztochen, Varna
- Moldova, Chişinău, Chişinău
- Ukraine, Donetsk Oblast, Donetsk
- Georgia, Adjara, Batumi

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GROUP OF ACTIVITIES OVERVIEW

GROUP OF ACTIVITES 1 CREATING THE ENABLING ENVIRONMENT FOR THE DEVELOPMENT OF ACCESSIBLE TOURISM PRODUCTS & SERVICES

Activity 1.1: Experience Exchanges and Good Practice Transfer in the Heritage Tourism Sector at Cross Border Level	Activity Lead: ENPI PP1 (NAT)
Activity 1.2: Design and Delivery of professional skills for Heritage Tourism at Cross Border level	Activity Lead: IPA PP2 (METGEM)
Activity 1.3: Assessing Tourism Accessibility in the Project Area	Activity Lead: Activity Lead: ENPI PP1 (NAT)
Activity 1.4: Developing a Typology of Heritage Tourism Products and Services at Cross Border Level	Activity Lead: ENPI PP3 (ANTREC)

GA1 LEAD: ENPI PP1 (NAT)

GROUP OF ACTIVITES 2 IMPLEMENTING JOINTLY DEVELOPED STADARDS & GUIDELINES FOR ACCESSIBLE HERITAGE TOURISM PRODUCTS & SERVICES AT CROSS BORDER LEVEL

Activity 2.1: Developing good practice guidelines for the Accessibility of Heritage Tourism Products & Services at Cross Border Level	Activity Lead: Activity Lead: ENPI PP1 (NAT)
Activity 2.2: Standardizing Quality of Heritage Tourism Products & Services at Cross Border Level	Activity Lead: IPA PP2 (METGEM)
Activity 2.3: Implementation Quality Heritage Tourism Products & Services in the Project Area	Activity Lead: Lead Applicant (ANED)

GA2 LEAD: Lead Applicant (ANED)

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GROUP OF ACTIVITES 3

FORMATION OF STRATEGIC PARTNERSHIPS TO ENHANCE CROSS BORDER COOPERATION

Activity 3.1: Establishing Alliances of Multilevel Actors at Cross Border Level to enhance regional competitiveness	Activity Lead: ENPI PP2 (UBBSLA)
Activity 3.1: Activating Social Economy Forces in the Project Area	Activity Lead: ENPI PP4 (ALLIANCE)
Activity 3.3: Ensuring viability of Project Results at Cross Border Level	Activity Lead: ENPI PP2 (UBBSLA)

G.A3 LEAD: ENPI PP4 (ALLIANCE)

GROUP OF ACTIVITIES 4

CROSS BORDER PROJECT COMMUNICATION

Activity 4.1: The Project's Main Public Medium, Permanent Information and Transparency Source	Activity Lead: IPA PP1 (DOKA)
Activity 4.1: Communication Strategy for multiple Target Publics	Activity Lead: ENPI PP2 (UBBSLA)
Activity 4.3: Dissemination of Project Outputs and Project Branding	Activity Lead: IPA FLB (Gol)

G.A. 2 LEAD: ENPI PP2 (UBBSLA)

GROUP OF ACTIVITIES 5

CROSS BORDER PROJECT MANAGEMENT

Activity 5.1: Cross Border Management and Administration	Activity Lead: Lead Applicant (ANED)
Activity 5.2: Cross Border Project Coordination	Activity Lead: Lead Applicant (ANED)
Activity 5.3: Cross Border Project Monitoring and Implementation	Activity Lead: Lead Applicant (ANED)

G.A. 1 LEAD: Lead Applicant (ANED)

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1 INTRODUCTION

The ENPI CBC BLACK SEA JOP PROJECT ALECTOR (2.1.2.73296.282 MIS ECT 2617) is dedicated to promote cultural values for development, enhance environmental conscience and behavioural patterns, to mitigate the protection-use conflict and improve the attractiveness of the Black Sea regions in support of socio-economic development contributing to the EU and cooperating countries according to the 2020 priorities for smart, sustainable and inclusive growth.

Art and culture have not only a key cultural and social value, but also an undeniable economic impact. Indeed, it is a fact that the cultural sector represents a productive branch that is growing in importance. The cultural factor, strongly associated with heritage tourism, is frequently used as a key element for regional and/or economic development. However in the new globalized economy cultural values are resource inherent and often hidden or ignored. They directly depend on the capacity of people to interpret and use them for public benefit. It is urgently needed to cope supply (cultural values) and demand (cultural consumption) via novel skills. HERISCOUT aims to create a participatory knowledge platform by addressing different target publics at BLACK SEA level and thus promote heritage entrepreneurship; in addition it aims to build the basis for the

certification of individuals with increased capacities to meet the goals of the New Lisbon Agenda.

The e Class HERISCOUT is a Distance and e-Learning Course, especially designed to meet needs and requirements with the framework of the BLACK SEA CBC JOP Project ALECTOR (2.1.2.73296.282 MIS ECT 2617), and create a space, where learning becomes an easy task, a quick to complete procedure, e.g. an enjoyable experience with effective, permanent results. Assisting the presentation of information in a manner that encourages learner activities, the Curriculum will optimize understanding and the further development of long-term-memory-input. HERISCOUT will further provide professionals with a methodological framework for interpretive planning: attachment of meanings to symbols of bearing structures through a net of information properly distilled into the language and everyday life of the visitor, make cultural resources accessible and relevant to a wide public, enabling significant places and items to obtain heritage value and visitors to acquire memorable quality experiences

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2 DISSERTATION TEMPLATE

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 cultural communication. We need to bridge the gap between monument-meaning and monument-fabric and forge connections with a wide array of different target publics. Heritage tourism, 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 DISSERTATION TEMPLATE alias PILOT PROJECT DESIGN TEMPLATE facilitates the process of understanding and unlocking the inherent values of heritage assets and introduces ENPI and IPA Partners to understand and apply 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 TEMPLATE operates on a 4 step procedure basis :

- **PROJECT SCOPE TEMPLATE**
- **ASSET PLANNING TEMPLATE**
- **AUDIENCE DEVELOPMENT TEMPLATE**
- **EVALUATION TEMPLATE**

The SCOPE TEMPLATE 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 guides ENPI and IPA Partners to distill the aims of the cultural heritage operator and unlock the values of cultural heritage for a wider audience.

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3 PILOT PROJECT EVALUATION

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

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,

evaluate
without fear

never varies its menu, or a tour with

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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 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.

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3.1 WORKSHEET: Significance Assessment

SIGNIFICANCE ASSESMENT

- What aspects of the asset might interest different audiences?

○



- What makes the asset significant?

○

- Is the asset an outstanding example of its type (describe the type)?

○

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



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Are there any documents that describe the importance of the asset?



Has a state authority or any other organization identified the asset as significant? What have they said about it?



What is special about the asset? What makes it different from other heritage assets in the region, the nation, or the world?

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- Does the 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 a asset “authentic”, “original,” or “intact” than other assets of its type? (Staying unchanged for a long period of time 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?

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● If the asset 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 heritage assets? How are they similar or different?

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● 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?

3.2 WORKSHEET: Asset Map

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ASSET MAP

- Use an existing map or diagram of the asset, or create one.
- What you should draw depends on the kind of the heritage asset to be interpreted and communicated/
 -
-
- 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.

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



Label all the specific features that shall be communicated to the target publics selected



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● Label features that highlight the significance of the asset(s) to be interpreted



● Illustrate the asset stories

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- 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.

○

○

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3.3 WORKSHEET: Story Line

There are many approaches to writing a storyline. The quintessential approach is to create a single sentence that communicates the importance about pilot project plan, or a single asset in it and at the same time produces the consumption and visitation motive:

STORYLINE

- Start with a general topic, narrow it down to a more specific topic, and turn it into a statement:
- *The golden age of the tobacco in Drama is the testimony how an open-minded society based on welfare and multi-ethnic relationships can embrace human values and ensure progress and development.*

○



- Identify the aspects, facts and values the audience shall know about the asset(s) combining them into a

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single idea like the spheres of life in the example above.

○



● Combine these observations into a single idea that the audience can remember

● explain the significance of the asset and reveal its distinct identity;

● focus on a single idea that’s not too complicated

● link tangible parameter (the architectural character) to intangible ideas



Instead of telling visitors what to think, encourage them to think.

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● CHECK

● Does your plan help to explain the significance of your asset?

● Does your concept go beyond a mere description of facts?

● Does your approach link tangible things to intangible ideas?



○ TURN THE TOPIC INTO STATEMENT

● General Topic

○ Decide on a single focus for your story.

● Specific Topic

○ Narrow the topic down by putting it in more specific terms.

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● Storyline

- In a complete sentence, state the main message you want visitors to remember.
- *The tobacco merchants of Drama have formed a tolerant multicultural society with a multiethnic governance that resembles very much the idea of the free movement of people. Goods and services.*
- 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 tobacco merchants of Drama?”



● MAGIC FORMULA

- The magic formula is the combination of interpretive techniques and creativity.
- Identify the Beginning, Middle and End of Your Story

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- Arrange the story parts in an easy to follow coherent and logical sequence
- Use metaphors, comparisons and examples that reinforce the association chain
- Provide for connections with visitors uniting the tangibles and the intangibles of an asset (the form and the meanings)

○

●

THINK OF THE 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

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3.4 WORKSHEET: Interpretive Themes

An interpretive theme is the central concept or key idea of any interpretive experience, interpretive exhibit or interpretive presentation.

INTERPRETIVE THEMES

- Interpretive themes contain one key concept.
- Interpretive themes are stated as a short, simple, complete sentence.
- Interpretive themes reveal the overall purpose of the exhibit, experience, program or activity.
- Interpretive themes should be interestingly and motivationally worded.

EXPERIMENT

Ask 20 visitors leaving your site what they thought the site experience was all about.
Ask them to sum that experience in one short sentence. Their feedback should reflect your interpretive theme

GENERAL TOPIC: The salvation of tropical forests

SPECIFIC THEME: Tropical forests around the world have plants that heal people

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3.5 WORKSHEET: Hidden Meanings

To effectively communicate cultural heritage assets, is necessary 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?

HIDDEN MEANINGS

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?

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- 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

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- The struggle to change life for the better
- The idea that dreams can come true
- 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

CINDERELLA MEANING

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.

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3.6 WORKSHEET: Audience Selection

AUDIENCE

- **AGE GROUP**

- Young children

- Teens

- Adults

- Seniors

-

- **ETHNICITY, RACE**

- Europeans

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● Australians

● Americans, African Americans, Latinos

● Africans

● Asians

● **LANGUAGES AND TRANSLATIONS**

● English

● Russian

● Japanese

● Turkish

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● German

● Greek

● Bulgarian

● ...

● RELIGION

● Christians (Orthodox, Catholic, Protestants)

● Muslims (Sunni, Shia, Alewits)

● Hindu (...)

● Jews

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● ...

●

● **GROUPS ASSOCIATED WITH THE HISTORY OR DEVELOPMENT OF THE ASSET**

●

● **OTHER**

●

●

● **INTERPRETIVE MEDIA SELECTION**

● **Personal Interpretive and Communication Forms**

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- **Medial Interpretive and Communication Forms**
 - Interactive and mechanical Interpretive and Communication Forms
 - Interactive and ICT supported Interpretive and Communication Forms
 - Multivision Technologies
 - Conventional and Print Media

- **Websites and Touch Screen Kiosks and Touch Screens**

- ...

-

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3.7 WORKSHEET: Professional Interpretive Standards

PROFESSIONAL INTERPRETIVE STANDARDS

● 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?

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- 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?

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- 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 behaviour 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?

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- 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 authorities?
- Respect copyrights and other laws related to intellectual property?

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● 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

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whether it meets your goals.
<input type="radio"/> Dare to ask tough questions
<input type="radio"/> “Are end users really interested in my interpretation”?
<input type="radio"/> Am I providing a thrilling experience, or are they just looking to bridge the time
<input type="radio"/> Collect information
<ul style="list-style-type: none"> • 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
<input type="radio"/> Are your heritage offerings connected with cultural consumption at local level?

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3.8 WORKSHEET: Checklist

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

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Identify barriers to involvement

Include 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 Interpretive Plan

Consider comfort, convenience, health and safety of end users

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