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ALECTOR

“Collaborative Networks of Multilevel Actors to advance quality standards for heritage tourism at Cross Border Level”



# 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

## HERITAGE PLANNING MANUAL

Common borders. Common solutions.



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# THE CBC BLACK SEA JOP PROJECT



## GROUP OF ACTIVITES 2

IMPLEMENTING JOINTLY DEVELOPED STANDARDS &  
GUIDELINES FOR ACCESSIBLE HERITAGE TOURISM  
PRODUCTS & SERVICES AT CROSS BORDER LEVEL

ACTIVITY 2.2:

Standardizing Quality of Heritage Tourism Products & Services at Cross  
Border Level

Output 4

Heritage Planning Manual

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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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## CONTRIBUTOR:

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#### SHORT CV



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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”*



# ALECTOR

## 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 and regional strategic partnerships,

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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);

Act.2.3/Output1: 9 Pilot Project Plans developed

Act.2.3/Output2: Pilot Project Plans awarded

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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  
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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Black Sea  
CROSS BORDER  
COOPERATION

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# GROUP OF ACTIVITIES OVERVIEW

<b>GROUP OF ACTIVITES 1</b>	
<b>CREATING THE ENABLING ENVIRONMENT FOR THE DEVELOPMENT OF ACCESSIBLE TOURISM PRODUCTS &amp; SERVICES</b>	
<b>Activity 1.1:</b> Experience Exchanges and Good Practice Transfer in the Heritage Tourism Sector at Cross Border Level	Activity Lead: ENPI PP1 (NAT)
<b>Activity 1.2:</b> Design and Delivery of professional skills for Heritage Tourism at Cross Border level	Activity Lead: IPA PP2 (METGEM)
<b>Activity 1.3:</b> Assessing Tourism Accessibility in the Project Area	Activity Lead: Activity Lead: ENPI PP1 (NAT)
<b>Activity 1.4:</b> Developing a Typology of Heritage Tourism Products and Services at Cross Border Level	Activity Lead: ENPI PP3 (ANTREC)
<b>GA1 LEAD: ENPI PP1 (NAT)</b>	
<b>GROUP OF ACTIVITES 2</b>	
<b>IMPLEMENTING JOINTLY DEVELOPED STADARDS &amp; GUIDELINES FOR ACCESSIBLE HERITAGE TOURISM PRODUCTS &amp; SERVICES AT CROSS BORDER LEVEL</b>	
<b>Activity 2.1:</b> Developing good practice guidelines for the Accessibility of Heritage Tourism Products & Services at Cross Border Level	Activity Lead: Activity Lead: ENPI PP1 (NAT)
<b>Activity 2.2:</b> Standardizing Quality of Heritage Tourism Products & Services at Cross Border Level	Activity Lead: IPA PP2 (METGEM)
<b>Activity 2.3:</b> Implementation Quality Heritage Tourism Products & Services in the Project Area	Activity Lead: Lead Applicant (ANED)
<b>GA2 LEAD: Lead Applicant (ANED)</b>	

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<b>GROUP OF ACTIVITES 3</b> <b>FORMATION OF STRATEGIC PARTNERSHIPS TO ENHANCE CROSS BORDER COOPERATION</b>	
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)
<b>G.A3 LEAD: ENPI PP4 (ALLIANCE)</b>	
<b>GROUP OF ACTIVITIES 4</b> <b>CROSS BORDER PROJECT COMMUNICATION</b>	
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)
<b>G.A. 2 LEAD: ENPI PP2 (UBBSLA)</b>	
<b>GROUP OF ACTIVITIES 5</b> <b>CROSS BORDER PROJECT MANAGEMENT</b>	
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)
<b>G.A. 1 LEAD: Lead Applicant (ANED)</b>	

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# 1 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. Heritage tourism, is connected 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 ALECTOR Heritage Planning Manual 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
- 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.



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## 2 SELECT THE ASSET

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 visitors 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 area, 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.

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.

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## 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 geo-diversity 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.

## 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 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 C

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## 1.4 Cultural Heritage

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.

## 1.5 Material Cultural Heritage

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

## 1.6 Build and Asset Record

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.



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## ASSET RECORD

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

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## 1.7 Signify the Asset

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

## 1.8 Main Significance Criteria

### 2.1.1 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.

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## 2.1.2 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.

## 2.1.3 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.

## 2.1.4 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,

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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.

### 2.1.5 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 architectural 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:

- 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.

### 2.1.6 Historic Values

Historic values encompass a society’s history, and therefore encompass a range of values and may be 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,

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- 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 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.

## 2.1.7 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.

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## 2.1.8 Secondary Criteria

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.

## 2.1.9 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.

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## 2.1.10 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.

## 2.1.11 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.

## 2.1.12 The Significance Assessment Process

### HERITAGE CLASSES

#### Natural Heritage Assets

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

#### Man Made Assets

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

#### Intangible Assets

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

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## SIGNIFICANCE ASSESSMENT

### MAIN PRINCIPLES

1. Historical Values
2. Aesthetical Values
3. Scientific, Research, Technical Values
4. Social Values
5. Spiritual Values

### LEVELS OF SIGNIFICANCE

1. Spatial Level
  - 1.1. Global Level
  - 1.2. National, 1.3. Regional, 1.4. Local
2. Social Level
  - 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 Integrity	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

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# 3 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.

## 3.1 Create the Emotion

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.

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.

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### 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 visitors 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.

### EXAMPLE: WW II Resistance Museum, Koryschades, Greece

#### ○ 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.

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○ **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.

### 3.3 Critical issues

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.

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.

**Another way to capture the audience’s attention is to tell a vignette - a short scene that “says it all.”**

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?

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## 3.4 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 visitors 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.

### 3.4.1 Define Audience and Include Stakeholders

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 visitors 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.

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## 3.5 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.

### 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.

- **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

- **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**

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- 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.
- 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 visitors 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?

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- **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 visitors 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 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 visitors 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 visitors 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 visitors 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;

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- interactive experiences that involve in the learning process directly and a wide variety of media that accommodate their personal learning styles;
- souvenirs of their visit - something they can take home.

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## 1.9 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 visitors of cultural services. The supply side shall deliver outstanding experiences from the first

moment that visitors 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. Visitors 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.

## 1.10 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. 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



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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.

## 1.11 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

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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 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.

## 1.12 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 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 visitors 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.

By producing a series of different materials to document personal experiences connected visitors 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 visitors 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 visitors 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 visitors 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).

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## 1.13 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**

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. 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 visitors, 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 visitors.

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

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is a 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.

#### ACCESSIBILITY TIP

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

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

- 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.
- 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)

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# 4 EVALUATE THE PLAN

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.

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 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.

# 5 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 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)  
.....



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- 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.....

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# 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?

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## WORKSHEET II: Producing the Asset Map

- 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.

.....

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

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- 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.

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## WORKSHEET III: Writing a Storyline

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:
- Identify several things you’d like the audience to know about your assets combing them and combine them into a single idea
- 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):
  - focus on a single idea that’s not too complicated
- **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.

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# WORKSHEET IV: Developing Interpretive Themes

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

## Example: 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 . . . . . Villages and Neighborhoods

Ingenuity . . . . . Artists and Craftspeople

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## WORKSHEET V: Hidden Meanings

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

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- The triumph of good over evil
- Strength found in hope
- Innocent faith in miracles
- The value of friendship

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# WORKSHEET VI: Working with the Audience

## Age Groups

- Young children
- Teens
- Adults
- Seniors

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## Culture, Ethnicity, Race and Religion

- Europeans
- Australians
- Americans, African Americans, Latinos

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

.....

Groups associated with the history or development of the asset

.....

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