



# DIVERTIMENTO

Europe: motion, emotion, imagination

## VISITOR EXPERIENCE DIVERSITY PLAN

COS-TOUR-2015-3-04

Supporting Competitive and Sustainable Growth in the Tourism Sector  
THEME 2: DIVERSIFYING THE EU TOURISM OFFERS & PRODUCTS –  
PROMOTING TRANSNATIONAL THEMATIC TOURISM PRODUCTS



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# 1 INTRODUCTION

The tourism product developed builds an unprecedented opportunity to terminate the vicious circle of generating and distributing low quality tourism commodities exchangeable on the basis of the price. Fully in accordance with the EU2020 GRAND SOCIETAL CHALLENGES and the NEW NARRATIVE FOR EUROPE, 2014, 7 peripheral destinations in Greece, Italy, Spain, Slovenia, Romania, Bulgaria and Turkey capitalize on best practices from the international experience to create and launch a locally produced and globally distributed high quality experienced based product in heritage tourism. The final product is a Trilogy inspired by the COE Principles for Cultural Routes, exploiting both the technology intense experience and the onsite experience in the territory: EUROTHENTICA, the Cultural Heritage Route is connected to 70 meaningful heritage narratives across 70 geo-locations in 7 countries, offering high added value authentic experiences through direct visitor involvement. It is supported by EUROTHENTIC, the iBook for iOS and Android operating systems. The iBook exploits the potential of advanced multivision technologies to convey powerful messages for people and places and support visitor experience both in situ and ex situ. Available as free download, EUROTHENTIC acts as travel motivator and visitor influencer at the same time. The Trilogy is completed by EUROTHENTICS, the Heritage Games at 7 heritage places. Respecting local values, as they are co-developed by the DIVERTIMENTO Transnational Partnership and the collaborating stakeholder force in the territory, the games customize player experience, promote heritage significance and Europeanization. The Trilogy will enter the global distribution channel ITB Berlin in 2017 addressing primarily the connected consumer market, the senior and youth market and will enable the profit-making for the operating businesses right upon project completion.

- **Greece,**
- **Italy,**
- **Spain,**
- **Slovenia,**

- **Romania,**
- **Bulgaria,**
- **Turkey**

A new cultural heritage consumption pattern is created through the jointly developed Trilogy: EUROTHENTICA, the Transnational Cultural Heritage Route, EUROTHENTIC, the iBook for iOS and Android operation systems and the heritage games EUROTHENTICS. The product innovation lies in the new tourism business model developed, which transforms the product-buyer to the product-seller enhancing customer loyalty on the basis of customer satisfaction and excellence of heritage experience acquired through the 7 brand new heritage tourism products in the Project Area. DIVERTIMENTO acknowledges that not only businesses and stakeholders directly involved in tourism influence the quality of visitor experience at heritage places. Cultural heritage authorities and operators, businesses involved in material cultural heritage, souvenirs and handicrafts; businesses involved in cultural heritage communication; museums and sites involving interpretation and high tech to produce learning experiences etc. may complete, enhance or even destroy the place experience.

DIVERTIMENTO combats stakeholder fragmentation and detects the unexploited cultural potential in peripheral destinations by uniting forces and by replacing outdated skills and mind-sets with a new, shared vision for development. Seamlessly connected with tourism consumption points at place level, the product Trilogy developed, offers authentic and multicultural experiences along with needed tourism services, accessible in real time, such as accommodation, facilities, transport, catering, souvenirs and traditional products, open, indoor and artistic activities.

Driven by high quality cultural communication, EUROTHENTICA, the Transnational Cultural Heritage Route, is not an assemblage of points with poor descriptions and services, but includes an in depth visitor experience ensured through their direct involvement at 70 geo-locations in Rhodes,

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Greece; Lagopesole, Italy; Mazaricos, Spain, Race-Fram, Slovenia; Alba Julia, Romania; Varna, Bulgaria and Trabzon Turkey. Incorporating the sense of place, the Cultural Heritage Route is designed to be consumed at place level as a cognitive, emotional, multisensory and haptic experience based on authenticity and quality. It is adaptable as a long-haul European Route for the overseas and distance-decay markets of the Americas, Australia, Russia, China and India. The Route is assisted by the iBook EUROTHENTIC, a cultural application with advanced multivision technologies for iOs and Android operating systems. The iBook handles both the pre-visit and onsite phase of the heritage journey. To be offered as a free download the iBook virally spreads at global level European cultural values, and launches the Project Area cultural heritage ID with acknowledged market value. EUROTHENTICS, the 7 heritage games with clues from each geo-location to the next and each place to the other bond the transnational dimension of the innovation and ensure the circulation of the visitors flows from the mature

point (Rhodes, Greece and Varna, Bulgaria) to the peripheral ones (Lagopesole, Italy, Mazaricos, Spain, Race-Fram, Slovenia, Alba Julia, Romania, and Trabzon, Turkey), promote also the ideal of responsible tourism and raise visitor awareness for the environment and cultural diversity. The Games are family-friendly and support both children and adults with new skills and knowledge in the recreational learning environment, thus prolonging travel motivation an length of stay.

The Trilogy is connected to 70 micro-enterprises in the Project Area. It will follow a tailor-made Viral Communication, Commercialization and Distribution Strategy to enter the global tourism market in 2017 at the ITB Berlin and be profitable upon Project Completion. The Trilogy as the whole of the Project Legacy with a Cultural Heritage Infrastructure of 102 tools will be inherited to the Statutory Association of Tourism Related Enterprises EUROTHENTICA, with seat in Rome, Italy, so as to maintain results and replicate project achievements.

Fig.1: Alba Julia, Pilot Project PP4 (INE) a Fairy Tale





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# 2 CO-CREATING CULTURE

ICT advances have enabled private persons to create and publish such media, usually through the Internet. This new culture relates to the Internet and more specifically to the Web 2.0 tools. In participatory culture individuals creatively respond to a plethora of electronic signals and cultural commodities in ways that surprise their makers, finding meanings and identities never meant to be there and defying simple nostrums that bewail the manipulation or passivity of “consumers. The term “prosumer” originated with Alvin Toffler (1980), who defined the prosumer as someone who blurs the distinction between a “consumer” and a “producer.” 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 engages in activities belonging to either sphere, regardless of time or location. The term is also used to differentiate the traditional passive consumer with an active consumer role more involved in the process, such as *individual action* in the design or customization of the end product.

Because of their complex and mobile lifestyles, which combines a demanding workload and an active family life, prosumers embrace Web 2.0 products and services—a convergence of process innovation, global marketplaces, and advanced technologies that fundamentally changes the way consumers buy, retailers sell, and products are brought to market. Prosumers typically embrace Web 2.0 technologies such as social networking (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:

- Prosumers want to connect with friends and family, and see technology as a way of balancing and helping to manage their busy lives.

- Prosumers work at home some percentage of the time, while many prosumers are full-time home workers.
- Prosumers access whichever technology subset best suits their individual preferences and lifestyles, preferring laptops to desktops because of their need to be mobile.
- Their commutes are longer, and they view their commute as time that can be spent working, connecting to others, or being entertained
- They spend more of their discretionary income on entertainment than the average consumer in this category, and are interested in multi-screen applications as the tendency is to convergence the three screens—mobile, computer, and television in one device
- Prosumers rarely see television (ads): instead, they record their favorite shows and watch them when/if they have time—skipping commercials.

Information technology has reached the remotest places on the planet. Rapidly declining IT costs, rising penetration of mobile phones, and increasingly pervasive broadband Internet access have fueled an information flood that has transformed the way people interact with the world and with each other. The Internet’s distributed architecture is designed for resilience. As information distribution is becoming more mobile and pervasive, information networks are creating new social capabilities and heritage assets that governments, citizens, civil society organizations, and businesses are already using to change the way they work, relate to their customers and partners, and drive innovation. Mobile telephony frees individuals from fixed-line communications, making them reachable when away from home delocalizing and de-materializing the overall experience. New mobile services free individuals from the communication and socioeconomic context in which they are embedded, giving them access





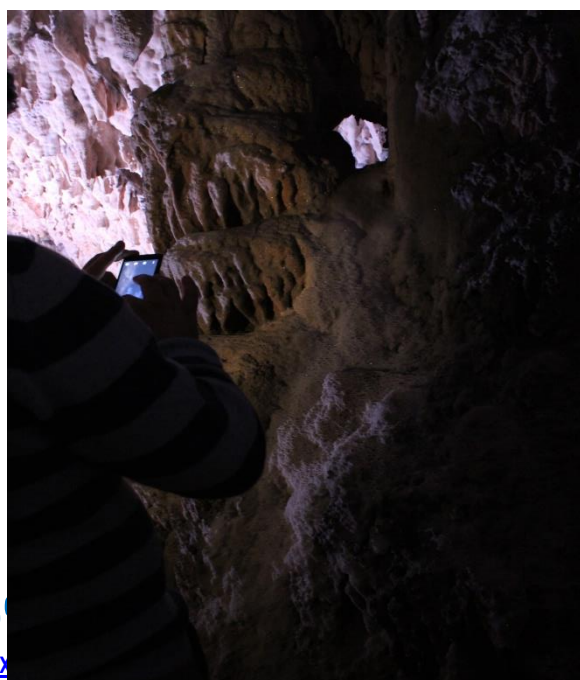
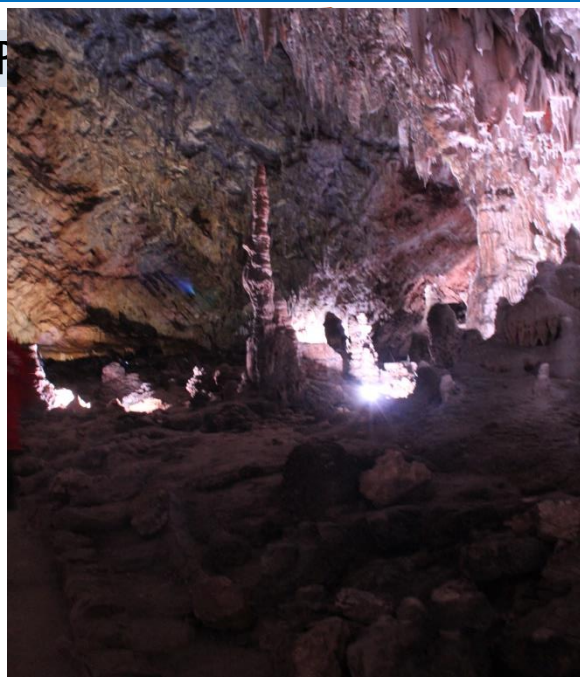
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to ideas and markets that aren't constrained by location.

The rapid digitization of a wide variety of content and data streams, their convergence onto interoperable Internet Protocol-based networks, rising access to increasingly pervasive connectivity, and the consumerization of technologies such as the smart phone, laptop, and tablet have combined new capabilities for collaboration and communication that, in turn, are changing or even inventing social and economic institutions. Pervasive Media are basically any experience that uses sensors and/or mobile/wireless networks to bring content (film, music, images, games) sensitive to personal situations – which could be where a person is, how s/he feels, or who s/he is with. Pervasive Media are Digital Media delivered into the fabric of real life and based on the situational context at the moment of delivery. During the last 3 years there have been significant changes in different socio-economic sectors, the marketplace and its operations. Example of these are the role of social media, the multiple reservation channels, the shift of the consumer into the “prosumer”, a creative personality producing and consuming information in real time such as videos, photos, and commentaries using pervasive media affecting thus the state of equilibrium of different geo-locations at a time.

**Fig. 2:** Cave of Pertosa. Pilot Project PP2 (UNICITY)

Visitors documenting the wonders of man-nature interaction





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# 3 HERITAGE VALUES

Illustrative of the evolution of human societies, the heritage environment consists of art cities, cultural routes and heritage trails, cultural districts and other types of cultural landscapes, customs and traditions, collections and material culture as well. Heritage embraces the landscape as a whole, urban and rural, geological and marine testifying presence and activities of mankind in space and time, constituting a dynamic source of information, a systems approach to historical memory and cultural presentation of entire civilizations, groups and individuals, who left indelible traces in the history of mankind. Historic monuments and landscapes bear distinctiveness and authenticity in the foremost intrinsic sense: The (post-modern) human need to find archetype civilizations to identify with, to

DIVERTIMENTO defines the intrinsic qualities of heritage assets as distinctive features that are considered representative, unique, irreplaceable, or distinctly characteristic of an area and may develop unique opportunities for intellectual and emotional connections to heritage seekers. Intrinsic qualities arise from the particular combinations of distinctive features and stories of heritage assets that define their character, interest and appeal. Such heritage assets provide the DIVERTIMENTO Pilot Project's drawing power and interest for travellers. A heritage asset can be natural, such as a gorge, mountain or lake; or it may be the result of human activity, such as a historic building, battle site, or well-designed parkway.

Scholarly research demonstrates that access to culture is a universal right, consumption of high culture is reputable consumption, sophistication and connoisseurship are not anymore an exclusive privilege of the élite. The consumption pattern at heritage settings, connected to the rise of skilled consumption, shall be viewed as a challenging opportunity for the future of the project area. By attaching personal meanings to heritage assets, cultural heritage comes to light. Experiences at heritage places that foster active mental processes, combine observations and shared practices become a first class education and economic development driver. Still the CH sector overlooks the need to

discover common origin and roots, rendered among other factors a heritage place's historic environment to a must see visitor attraction. As a gradual accumulation of culture the heritage environment is a vital learning source for both locals and visitor, benefits the economy, gives communities identity, can be a stimulus to innovative cultural expressions, creative new architecture and design, a force for regeneration and a powerful contributor to people's quality of everyday life. All 70 heritage assets dealt by EUROTHENTICA should be accessible in its diversity to both local population and visitors, esp. the selected target market segments. Realizing their full potential as an economic and cultural resource, is the main gain for the Transnational Partnership and the local communities in the Project Area.

develop critical skills among heritage seekers and raise the awareness for semiotic codes, particularly among the youth, failing to perceive the cognitive-emotional heritage experience as the actual CH product. EUROTHENTICA considers culture as main development driver and is committed to effectively communicate values of CH assets to non-captive audiences in an entertaining and participatory way. A trans-disciplinary research approach in heritage education and media literacy has been applied in 70 geo-locations in the project area to help transform research results into effective communication and create experience opportunities by exploiting the changes caused by pervasive media. Heritage contents are organized as:

- a direct relationship with tangible-intangible aspects of CH assets through an analytical, cognitive approach to the other knowledge fields in order to document asset value and promote recognition;
- presentation, interpretation and communication of heritage values in the language of the target audience;
- creation of a hermeneutic and participatory CH public space, where non-captive-audiences think contextually and express views through validated contents.



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DIVERTIMENTO has explored the conditions under which immersive experiences take place in cultural heritage settings from a cognitive and an emotional point of view. The main objective is to understand the conditions regulating the learning process in heritage environments and propose a methodological framework capable of bridging the existing spatiotemporal gap between the object and the user. The research methodology strives to grasp the nature-size of the problem, esp. the particularities of cognitive accessibility and to identify remedies, frameworks and models for validated context creation in the participatory cultural heritage space related to EUROTHENTICA.

The objective is to assist EUROTHENTICA generate a visitor experience diversity with commercialization potential. In this vein, DIVERTIMENTO aims to demonstrate the value of making human cognitive architecture (HCA) educationally relevant and assist EUROTHENTICA (The Trilogy) to provide for fully accessible, industry-related, experienced-based products and services, and over this bridge contribute to the transformation of heritage places into collaborative and participatory learning spaces. Within this vein 3 sub-objectives are set:

- to provide for a CH research infrastructure and thus facilitate the transformation of CH assets into memorable onsite experience, to inspire new CH consumption patterns through the transformation of heritage

places into a participatory and collaborative space that promotes cultural diversity, more educated citizens, mobility of ideas, goods and services.

- to connect the CH sector with the knowledge economy and innovation, increase foresight, innovation and agility in the way CH actors adapt to a constantly changing knowledge ecosystem;
- to effectively address stakeholder fragmentation in the CH sector and create a feasible stakeholder map;

Heritage assessment in the Project Area supports asset identity and communicate asset values to different audiences at *spatial* (global, national, regional, local), *scientific* (research, technical), *historic*, *aesthetic*, *social* (national, community, group, family personal), and *spiritual* (tradition, religion, rites and beliefs, lifestyles) level. A multi-criteria Significance Assessment Tool (SAT) was utilized to facilitate the selection of 70 cultural heritage assets with interpretive potential in the Project Area. 32 principles have been developed and tested in situ to guide the development of interpretive presentations including context and graphic design for onsite and virtual environments. 70 heritage assets, evenly spread in 7 countries (Greece, Italy, Spain, Slovenia, Romania, Bulgaria, and Turkey) are classified according to natural, man-made and spiritual heritage classes. The data are distilled in 70 Statements of Significance that form the basis for the travel motive.

## HERITAGE CLASSES

### NATURAL HERITAGE ASSETS

- Wildlife
- Man-nature interaction (parks, cultural landscapes, theme parks, battlefields etc.)

### MAN-MADE HERITAGE ASSETS

- Built Heritage (Heritage sites, historic, religious, vernacular monuments and built structures)
- Movable Cultural Heritage (Objects and Collections)
- Material Cultural Heritage (Serial and Hand-made objects)
  - SPIRITUAL CULTURAL HERITAGE
- Religion, Values, Beliefs, Traditions, Customs, Lifestyles

**Table 1:** COS/TOUR/699493 DIVERTIMENTO. Heritage Classes

The SAT documents exactly why assets are significant using a multi-criteria assessment process. Asset-use is evaluated by usability modifiers. The SAT is not an absolute measure of timely bound value: some heritage values

are not negotiable, others are. The SAT documents all cultural values of an asset and clearly demonstrates its significance for society suggesting the means to utilize it for development; it demonstrates needs in

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protection, conservation and interpretation, and motivates to entrepreneurial activities. The 70 Statements of Significance are produced in the Project Area on the basis of 8 intrinsic qualities: inherent values, visibility in the landscape,

spatial importance, social recognition, physical accessibility and interpretive potential,- carrying and service capacity included.

**Fig. 3:** Trabzon, Turkey  
Traditional Handmade Jewelry





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### 3.1 Historic-archaeological values

Archaeological qualities involve physical evidence of historic or prehistoric human life or activity that is visible and capable of being inventoried and interpreted. Archaeological heritage assets are identified through ruins, artifacts, structural remains, and other physical evidence have scientific significance that educate the viewer and stir an appreciation for the past. A precondition for archaeological quality is the presence of physical remains. For a heritage asset from the built environment to have archaeological quality that is significant enough to merit designation, it shall have:

- The heritage assets must have **scientific significance**, and not commonly found throughout a region or in other places across the country.
- The physical evidence must be **visible** and capable of being inventoried and interpreted. Visitors must be able to experience and learn about the past through **direct contact**.

**Fig 4 and 5.** Siena, Cathedral and Panorama







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If the evidence is not visible, the asset cannot be designated for its archaeological quality, even if it has great scientific significance. If a site is visible but extremely fragile and sensitive to disturbance, as is often the case, careful management is necessary to prevent damage to or loss of these heritage assets. Often, archaeological sites will illustrate different intrinsic qualities. For example, archaeological evidence may support DIVERTIMENTO Pilot Project stories based on historic or cultural intrinsic qualities. Through the archaeological intrinsic quality, communities can creatively promote and responsibly protect their archaeological heritage assets. Therefore the DIVERTIMENTO Pilot Projects recognize the fragility of these heritage assets and it could be more appropriate on a case by case evidence not promote a site given its precarious nature.

Historic qualities of heritage assets encompass legacies of the past that are distinctly associated with physical elements of the landscape, whether natural or manmade, that are of such historic significance that they educate the viewer and stir an appreciation for the past. The historic elements reflect the actions of people and may include buildings, settlement patterns, and other examples of human activity. Historic features can be inventoried, mapped, and interpreted. They possess integrity of location, design, setting, material, workmanship, feeling, and association. The historical stories told by the DIVERTIMENTO Pilot Projects range from specific events to broad movements and illustrate the range of possibilities for interpretive themes.

Historic qualities may derive from the Pilot Project's association with a specific set of events, and the progression of historic evolution in each Pilot Project Area. Local communities can also use a consistent or an evolving historical story that links together diverse events and time periods. For instance, a Pilot Project might interpret the historical development of a

battle, major historic events or locally attached processes like farming, a specific industry, or a particular social or political movement, and another may communicate the community and its values, its industrial heritage, or even a turbulent present. All DIVERTIMENTO Pilot Projects have historic qualities, the latter depends on the connection among the individual heritage assets in the Project territory. The DIVERTIMENTO Pilot Project must contain enough features to create a coherent story. Although an individual structure or place may have great historical significance, a roadway cannot achieve good interpretive opportunities based only on the existence of one site, or it can also be the opposite case.

Rather, the historic story should provide a link among heritage assets at various points along the territory in each of the DIVERTIMENTO Pilot Projects and a means of interpreting these heritage assets to the visitor. In many cases, the historic qualities of an area are closely linked to its scenic, cultural or natural qualities. For example, traditional architecture and settlement patterns often reflect historical development. They are also, however, expressions of culture and lifestyle as well as being key attractions for travellers. A less obvious example of multiple values is a scenic road through narrow valleys and mountain gaps; whilst the beauty of the landscape can be easily appreciated the historic importance as of the transportation route and vital links among small communities, could remain hidden, unless properly interpreted. Each DIVERTIMENTO Pilot Project shall also look to describe historic or cultural issues and the evolution of assets such as changes in the operation of ancient sites and buildings, aging sites or buildings, maintenance, stabilization, or preservation and protection concerns. If the historic qualities are interpreted with present day concepts and comparisons, then it is more like to offer a vivid experience and raise curiosity and awareness.



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### 3.2 Cultural Values

Cultural qualities of heritage assets are connected to the evidence and expressions of the customs or traditions of a distinct group of people. Cultural features including, but not limited to, crafts, music, dance, rituals, festivals, speech, food, special events, vernacular architecture, etc., are currently practiced. EUROTENTICA recognizes the importance of cultural activities along a route as well as natural and built landscapes. Cultural heritage assets can also include distinctive communities such as ethnic groups or concentrations of craftspeople and events, traditions, food or music. Because cultural qualities are not necessarily expressed in the landscape, these attributes may present special challenges in DIVERTIMENTO Pilot Project. Culture encompasses all aspects of a community's life, and it may be difficult to decide what to include and what not to include when collecting information about a community. The DIVERTIMENTO Pilot Project looks especially for these aspects:

- **Geography** – settlement patterns; climatic influences on building styles; place names, stories and legends
- **Economy** – occupations; products; training; yearly cycles; land-use patterns; material culture
- **Community Life** – civic and religious buildings; institutions; customs and rituals, especially aspects of immigrant culture
- **Domestic Life** – households; housing styles; food; gender and age roles; family traditions
- **Artistic Genres** – folklore; music; customs; legends; architecture; dance, drama, games, music, visual and other arts; crafts; dress and costumes

Historic qualities of heritage assets encompass legacies of the past that are distinctly associated with physical elements of the landscape, whether natural or manmade, that are of such historic significance that they educate the viewer and stir an appreciation for the past. The historic elements reflect the actions of people and may include buildings, settlement patterns, and other examples of human activity. Historic features can be inventoried, mapped, and interpreted. They possess integrity of location, design, setting, material, workmanship, feeling, and association.

The historical stories told by the DIVERTIMENTO Pilot Projects range from specific events to broad movements and illustrate the range of possibilities for interpretive themes. Historic qualities may derive from the DIVERTIMENTO Pilot Project's association with a specific set of events, and the progression of historic evolution. Local communities can also use a consistent or an evolving historical story that links together diverse events and time periods. Each DIVERTIMENTO Pilot Project has a mission: it might interpret the historical development of a battle, major historic events or locally attached processes like farming, a specific industry, or a particular social or political movement.



Fig 6: Varna, Historic Clock Tower



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All DIVERTIMENTO Pilot Projects include assets with historic qualities. In order to communicate their values connections with the audience must be established and the heritage narratives included in the DIVERTIMENTO Pilot Projects must contain enough features to create a coherent story. Although an individual structure or place may have great historical significance, a roadway cannot achieve good interpretive opportunities based only on the existence of one site, or it can also be the opposite case. Rather, the historic story should provide a link among heritage assets at various points along the territory of the DIVERTIMENTO Pilot Project and a means of interpreting these heritage assets to the visitor. In many cases, the historic qualities of an area are closely linked to its scenic, cultural or natural qualities. Traditional architecture and settlement patterns often reflect historical development. They are also, however, expressions of culture and lifestyle as well as being key attractions for travellers. A less obvious example of multiple values is a scenic road through narrow valleys and mountain gaps; whilst the beauty of the landscape can be easily appreciated the historic importance as of the transportation route and vital links among small communities,

could remain hidden, unless properly interpreted. It is suggested that all DIVERTIMENTO Pilot Projects shall look to describe historic or cultural issues and the evolution of assets such as changes in the operation of ancient sites and buildings, aging sites or buildings, maintenance, stabilization, or preservation and protection concerns. If the historic qualities are interpreted with present day concepts and comparisons, then it is more like to offer a vivid experience and raise curiosity and awareness.

**Fig. 7:** Trabzon Museum, the former K. Theofylaktos residence in modern day Trabzon on Turkey. The Reform Edict of 1856 by Abdulmecid I, 31<sup>st</sup> Ottoman Sultan (1839-1861) has introduced equality in education, government appointments, and administration of justice regardless of creed and origin. In 1906 3 bank houses belong to the Trabzon bankers Kapayannidis, Theofylaktos and Fostiropoulos. During the Russian occupation (1916-1917) the Bishop of Trabzon has recommended an autonomous municipality in Trabzon co-inhabited by Christians and Muslims and suggesting Mr. Theofylaktos as mayor. In the meantime the October Revolution in 1917 changes the fates of the world. Mr. Theofylaktos was forced to bankruptcy, his properties were confiscated by the Ottoman administration. During the Turkish War of Independence (1919–1923), the mansion was used as the headquarters of the army. In 1924 it hosted the founder of the Turkish Republic, Mustafa Kemal Atatürk. Today it is a museum, revealing a part of the world history to locals and visitors. The Museum is an excellent example for the renegotiation of cultural values for different societies.







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### 3.3 Natural Heritage Values

Natural qualities apply to those features in the natural heritage environment that are in a relatively undisturbed state. These features predate the arrival of human populations and may include geological formations, fossils, landform, water bodies, vegetation and wildlife. Protected areas are well recognized for their vital role in protecting our natural environment and cultural heritage, and in bringing social benefits in terms of the physical, mental and spiritual health of individuals and the community. For a natural heritage asset to have archaeological quality that is significant enough to merit designation, it shall contain natural features that are representative, unique, irreplaceable or distinctly characteristic of the area. A rural landscape, for instance, may have great scenic quality based on its natural environment. This outstanding beauty may relate to unusual characteristics of the flora and fauna and the microclimate or simply to the aesthetics of the landscape. Natural heritage assets, that contribute to those of the DIVERTIMENTO Pilot Projects involved with nature, must thenatural qualities in the visible and comprehensive way. EUROTHENTICA places great emphasis on the visual experience nature within a DIVERTIMENTO Pilot Project.

Visible natural heritage assets should be relatively undisturbed by human activity. Some DIVERTIMENTO Pilot Projects include areas that exhibit great natural beauty but which are managed or used in some way by humans, such as rangeland or managed forests. The degree to which these landscapes may have been altered from their state before the arrival of human populations is an important consideration for including the assets in the Heritage Register. Some other DIVERTIMENTO Pilot Projects pass through areas that have substantial evidence of human activity but also contain natural heritage assets of outstanding significance. The importance for the selection of natural heritage assets in the DIVERTIMENTO Pilot Project is their ability to evoke primary impression of coming into contact with great natural beauty and grandeur.

Protected areas also bring measurable direct and flow-on economic benefits to local, regional, state and national economies. These economic benefits are a key enabler for communities to function and prosper allowing them to build social cohesion, social capital and

healthy communities. In this respect the DIVERTIMENTO Pilot Projects look to:

- Describe the major natural heritage assets of the area, including predominant flora or fauna and major ecosystems of the area; the geographic setting including geology, topography, watersheds, or major bodies of water; and any climate or weather factors that affect area heritage assets and visitation.
- Explain any rare, unique, threatened, or endangered natural heritage assets or species in the area (e.g., the lowest elevation of aspen trees in the region, the only virgin forest of Europe, the home of the endangered bird foot violet, or the only place to see 2 billion years of geologic history).
- Describe natural resource practices and issues at or near the site. These might include wildlife management (population, migration, hunting, disease), timber management (fire, prescribed burning, timber cutting), water or watershed management (reservoir drawdowns, river flushes, threats to watershed), mining or resource extraction (gas, oil, minerals), or endangered species (transporting invasive species such as Pacific fish of mussels in the Black Sea as a result of the traffic of large crude oil cargo vessels etc.).
- Discuss threats to the health of natural ecosystems and species such as water pollution, air pollution, and invasive species of flora or fauna, or noise levels. This may also include public safety concerns such as national security issues.
- Report current land use issues such as encroachment, private/exclusive uses, in-holdings, misuse, abuse, and over-use.
- Describe other issues in the Pilot Project Area or in the surrounding area about which visitors should be informed (i.e., hazardous land or water areas), from direct observations and photographs of vandalism, graffiti, and litter; from staff interviews and discussions, visitor feedback, citizen input, and government agency mandates; in research reports, inspection reports, and preservation documents or plans for historic or cultural heritage assets.



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### 3.4 Scenic Beauty Values

Scenic quality is the heightened visual experience derived from the view of natural and manmade elements of the visual environment of the scenic DIVERTIMENTO Pilot Project Area. The characteristics of the landscape are strikingly distinct and offer a pleasing and most memorable visual experience. All elements of the landscape—landform, water, vegetation, and the built environment—contribute to the quality of the Project's visual environment. This intrinsic quality is the most difficult to inventory as it is the most subjective. What is beautiful? When is one view or scenic landscape more beautiful than another? Similar to other intrinsic qualities, scenic quality is determined by how the individual heritage assets contribute to the overall quality. Heritage assets are scenic features, primarily views and vistas, or elements such as the design of an architectural landscape, a heritage site and its surroundings. A scenic quality is based on significant scenic

views and the absence of features that detract from the overall image of the road. Regardless of the specific type of views, DIVERTIMENTO Pilot Projects should evaluate the presence of three important characteristics for this intrinsic quality.

Fig. 7: Venice, Italy, Scenery with Gondola







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Scenic features and views should be frequent enough to give a sense of continuity along the DIVERTIMENTO Pilot Project Area. Conversely, a DIVERTIMENTO Pilot Project with a few dramatic views interrupted by commonplace landscapes or nondescript urban development is unlikely to have significant scenic quality. Scenic features should relate to each other, creating a coherent image of the

**Fig. 8:** Street of the Knights, Rhodes, Greece

DIVERTIMENTO Pilot Project. The way in which the Pilot Project Area relates to its environment is also important to the sense of coherence. Scenic qualities of a mountainous landscape and scenic qualities of a coastal landscape may build an interpretive ensemble by following the natural topography of their distinctive landscapes.







### 3.5 Spiritual Cultural Values







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Intangible heritage is the knowledge base that permits cultural heritage to live on and giving birth to new forms of cultural production. Although intangible heritage assets do not always have a “physical” address, expressions like language and traditions are strongly linked with places as manifestation of a community’s use of the cultural heritage assets of the territory. Languages, religions, traditions, events, celebrations affect the cultural identity of the territory where they are organized. Intangible heritage assets are thus immaterial cultural expressions of a place, a territory, a community in past and present. All tangible heritage resources have an intangible side, which functions as conveyors of meanings and values through their tangible structure, accessible who can decipher the context using bridges between the tangible and the intangible form of the resource. Heritage places are replete with symbolic elements, which may be as diverse as the multiple manifestations of a lifestyle. They thus provide a “symbolic” backbone for the very recognition of the physical cultural markers of the heritage: without the ability to access the intangible networks of knowledge and transmission of values, we would not recognize monuments and objects of art as such.

Intangible heritage assets are hard to re-  
conduct to a physical location and the most

Fig.9 Louvaine, Cathedral

Fig. 10 UNESCO enlisted World Heritage Site Castel del Monte.  
Frederick II' Hohenstaufen Palce for Sciences

complex to evaluate as far as spatial effects are concerned. Events are an exemplary illustration of how culture can be used as a lever for economic development and regional dynamism. If “mapped” and “valued”, or attributed a spatial effect. The selection criterion for these as-sets should be the existence of spatial expressions and effects, which need to be *visible*, *trace-able*, and *measurable*. Religions, ethnic and language compositions are “qualities” of a given territory; they can only be evaluated in their spatial effects when they are connected with other analytic categories. Intangible heritage and cultural events are “attractors” and hence they may generate physical and economic flows.

The multiple expressions of intangible cultural heritage constitute some of the fundamental sources of the cultural identity of the peoples and communities as well as a wealth common to the whole of humanity. Deeply rooted in local history and natural environment and embodied, among others by a great variety of languages that translate as many world visions, they are an essential factor in the preservation of cultural diversity, in line with the UNESCO Universal Declaration on Cultural Diversity (2001).







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The intangible cultural heritage constitutes a set of living and constantly recreated practices, knowledge and representations enabling individuals and communities, at all levels, to express their world conception through systems of values and ethical standards. Intangible cultural heritage creates among communities a sense of belonging and continuity, and is therefore considered as one of the mainsprings of creativity and cultural creation. From this point of view, an all-encompassing approach to cultural heritage should prevail, taking into account the dynamic link between the tangible and intangible heritage and their close interaction. The safeguarding and transmission of the intangible heritage is essentially based on the will and effective intervention of the actors involved in this heritage. In order to ensure the sustainability of this process, governments have a duty to take measures facilitating the democratic participation of all stakeholders.

The extreme vulnerability of the intangible cultural heritage, which is threatened by disappearance or marginalization, as a result inter alia of conflicts, intolerance, excessive merchandising, uncontrolled urbanization or rural decay, requires that governments take resolute action respecting the contexts in which the intangible cultural heritage is expressed and disseminated. The process of globalization, while presenting serious threats of uniformization on intangible cultural heritage, may facilitate its dissemination, mainly through new information and communication technologies, thereby creating a digital heritage also worthy of safeguarding. Globalization can therefore facilitate the emergence of a set of references common to all humankind and thus promote values of solidarity and tolerance resulting in a better understanding of others and respect for diversity. Laying the foundations of true sustainable development requires the emergence of an integrated vision of development based on the enhancement of values and practices involved in the intangible cultural heritage values.



**Fig.11** Gentile Bellini (1429-1507), Procession in Piazza San Marco

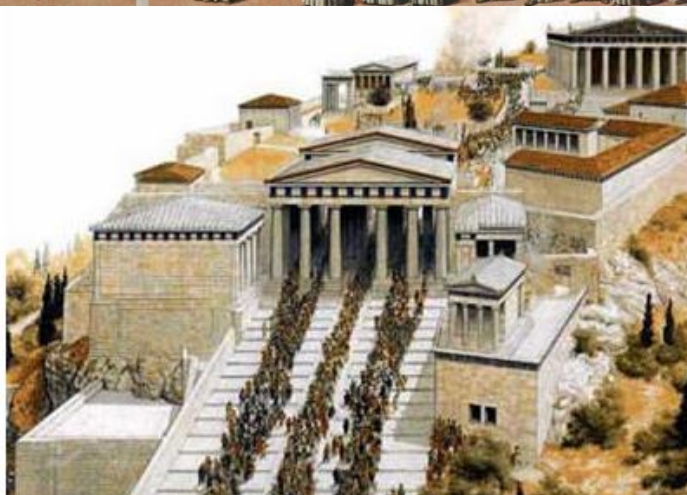
Source: Wikimedia Commons

Processions are a living tradition across the world and very vivid in Christian cultures.

It derives from ancient Hellas.

The **Panathenaia** are an ancient religious festival in Athens, where the 'birthday' of the goddess of wisdom Athena were celebrated. The Athenians went in **procession** to the Akropolis, sacrificed 100 oxen and gave offerings, including a richly embroidered cloth, to the goddess Athena in the Parthenon temple.

The inherent meaning of this procession was to strengthen the community spirit and the commonalities among the Athenian citizens.





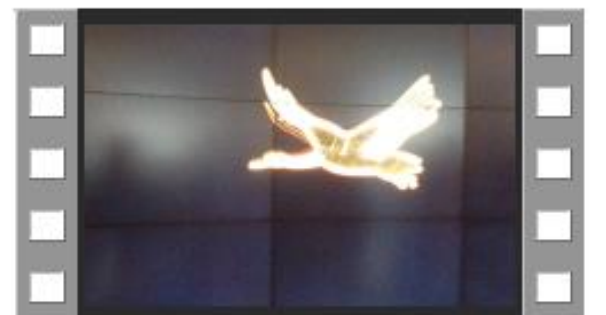
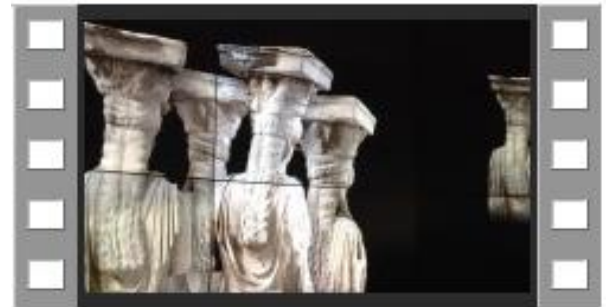
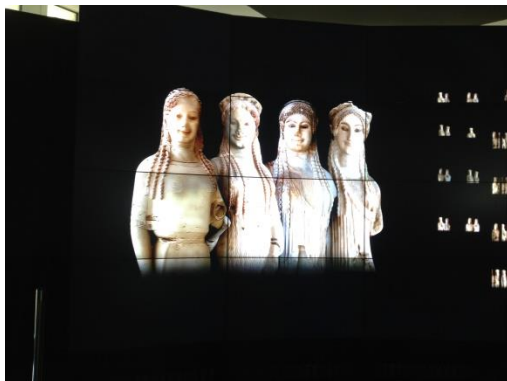
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### 3.6 Digital Cultural Values

Owing to the technological development, human knowledge nowadays converted to digital form from existing analogue resources. Furthermore, a substantial size of information is initially created digitally so the original source has only a digital form (National Library of Australia 2003). The expansion of the Internet and digitization technologies during the last decade contributed to the fact that people exchange information, knowledge, ideas and so on by using network through the web. Databases including texts, audio, images and websites, are growing in numbers. *“Many of these resources have lasting value and significance, and therefore constitute a heritage that should be protected and preserved for current and future generations. This heritage may exist in any language, in any part of the world, and in any area of human knowledge or expression.”* (National library of Australia 2003).



**Fig. 13-17:** New Acropolis Museum, Athens, Greece  
Audiovisuals to present details of key monuments.  
Although the explanations are attracting visitor attention, an effective heritage narrative is lacking. Visitors with domain specific prior knowledge find the approach enlightening, visitors with lesser capital remain observers.





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### 3.6.1 Digitisation

In proportion to other forms of cultural exchange, digital information is today's exchange of values, beliefs and ideas. The diffusion of culture is achieved through the web in an effective way and people are exposed to an enormous number of information on a daily basis. Communities, organisations and individuals try to exploit all the positive impacts from the digital technologies (e.g. easy access to information at an international level) and communicate with various cultures at an international level. Hence, the subject of digital heritage arises as a global issue at present. An indicative list of types of digital heritage follows:

- Electronic publications
- Records of activities
- Electronic databases with various themes (e.g. cultures, history, geography etc.)
- Educational information (academic e-journals, iBooks, etc.)
- Artworks (music, film)
- Digital museums
- Products of entertainment etc.

It is important to claim that types of digital heritage may change over time and increase in numbers. These types of digital legacy are vulnerable because of their digital nature and because, in most of the cases, there is no analogue resource. Technology should be used to preserve all the above forms of digital information as an up-to-date version of cultural

heritage in general. Moreover, digital heritage should contribute to the protection and preservation of other form of heritage. For example, intangible heritage like music may be protected by converting analogue resources (e.g. traditional songs) to digital ones (e.g. CD, data). Also, digital museums should play a significant role to disseminate heritage. By protecting the digital sources of information, digital continuity is achieved. Educational documents, audio, films, ideas, histories, research findings - and so on - are only some of the important heritage elements which should be protected as digital heritage. Continuity is required to three levels (National Library of Australia 2003):

- Continuity of production
- Continuity of survival
- Continuity of access

Various strategies should be implemented to achieve continuity to all the above levels such as: preserving of the appropriate material, ensuring the integrity and identity of data, facilitate access by using structured metadata, apply standards during the process of creating the databases. In a technologically developed world, digital preservation is a crucial case. Protection of digital heritage should become top priority for the communities in order to ensure continuity of digital information but also to contribute to the protection of other types of heritage.

**Fig. 17-21:** Joe Petrosino Museum, Padula Italy  
Pilot Project PP2 (UNICITY) Visitors interacting with Multimedia



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### 3.6.2 Europeana

EUROPEANA <http://www.europeana.eu/portal/en> is a collaboration between universities, research institutes and content providers, initiated and funded substantially by the European



institutions. The main goals of EUROPEANA as stated in the Commission Recommendation on digitisation and online accessibility of cultural material from 2005 – is to assist the European activities in the cultural sector and create the enabling environment for all Europeans to access cultural and scientific heritage on the Internet.



EUROPEANA is a European virtual collection repository and library. Its development is based on several key documents adopted by the European institutions. The initiative of establishing such a library derived from a letter to the President of the European Commission, Romano Prodi, by leaders of six European countries on the 28<sup>th</sup> of April 2005. The idea to create such a library complies with the major European, and global trends to ensure societal access to the knowledge economy. A similar initiative was launched by Google Books Library Project for digitized book material for users of content in the United States.

- On the basis of that proposal several key documents are adopted for the development of Europeana, as follows:
- 2010: Digital Libraries - Strategy from 2005 in which the Europeana project occupies a key position
- Commission Recommendation on digitisation and online accessibility of cultural material from 2005 - In the already mentioned document outlines the key objectives which digitalization has set and guidelines that must be followed
- Scientific information in the digital age from 2007.

**Fig. 22 EUROPEANA Achievements**  
Source: EUROPEANA 2020 Strategy

This digitally available 10% represents an astonishing 300 million objects, reflecting the many facets of European culture captured in books, paintings, letters, photographs, sound and moving image. Only one third of that (34%) is currently available online, and barely 3% of that works for real creative re-use (for example in social media, via APIs, for mash-ups, etc.). All digitized articles (paintings, music, etc.) are offered as free downloads in a validated environment.

**Fig. 23 Raffaele Sanzio da Urbino**  
Madonna del Cardellino, 1506  
Source: EUROPEANA  
Location: Florence, Galleria degli Uffizi, Inventar-Nr. 1447





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EUROPEANA started on November 20, 2008, as the process of digitization of information and cultural content is not finalized, but develop in parallel with work on the portal. Available information contained in the portal has not yet revealed the full potential of the project. The full potential of the project for European digital library has the prospective that: Users to be able to enjoy Europeana, to explore and combine digitized works, derived from museums, archives, libraries and audiovisual archives all over Europe without needing to know about the existence of different internet sites or to enter them. The users need to have direct access to digitized books, newspapers, archival records, photographs, audiovisual files and should be able to consult them or use them for professional and educational goals or the framework of free time. Documents are periodically issued by the European institutions that take account of the progress of the project and provide recommendations to the Member States and especially their cultural institutions on the necessary activities for the further development of the project.

The contents of EUROPEANA are created to serve cultural preservation, accessibility and availability to knowledge and cultural resources for the users.

EUROPEANA is an extremely ambitious ideal and by no means is limited to the books and paintings, intends to include various documents which are planned to be digitized and are expected to be part of European digital library books are all kind of materials stored in European archives, libraries, museums and galleries. Digital content is not limited to a single type of work of art, however the digitization of various types of works poses problems to the existing international and national copyright law, which reflect the challenge posed by the existence of a global network. Resolving of the copyright problems provoked by the digitization of works is a priority for all national and international organizations. EUROPEANA due to the extremely wide range of included works, provides the ideal opportunity for searching of general solutions of the problems that digitization presents in front of copyright law system.

Fig.24-25

Rigoletto, Downloaded and embedded through EUROPEANA.  
Click on the bar to play the music





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### 3.7 Recreational Values

Recreational qualities involve both indoor and outdoor recreational activities directly associated with the natural and cultural elements of a heritage area. The recreational activities provide opportunities for active and passive recreational experiences. They include, but are not limited to, swimming, skiing, kayaking, rafting, boating, fishing, and hiking to agro-tourism and adventurous activities to name but a few examples. For example driving a road is not a recreational activity per se, but may qualify as a pleasurable recreational experience, if the road is of great scenic beauty and provides for interpretive experience opportunities. Outdoor recreational activities may be seasonal, but the quality and importance of the recreational activities as seasonal operations must be well recognized. DIVERTIMENTO defines recreational quality broadly, encompassing all sorts of outdoor recreation activities that are dependent on natural and cultural elements of the landscape. In addition to active outdoor recreation pursuits, recreation can include passive activities such as driving for pleasure, wildlife viewing or quiet enjoyment of an area's natural beauty.

Because of its breadth of activities and heritage assets, recreational quality may be the most inclusive of the intrinsic qualities defined for the DIVERTIMENTO Pilot Projects. The determination of recreational quality depends on mainly two factors:

- The DIVERTIMENTO Pilot Project's recreational assets should be area-significant. How well do the individual heritage assets draw visitors and heritage seekers from outside the immediate area? National parks, Unesco sites or world-class ski resorts might support outstanding recreation within the interpretive context, whilst local hiking trails, ski areas, beaches or golf courses probably would not.
- The DIVERTIMENTO Pilot Project should clearly distinguish between the **heritage asset (value)** and the **recreational activities** in proximity of heritage resources.
- The DIVERTIMENTO Pilot Project should provide visual access to the significant recreational assets. A ski area accessible from the road but not visible from the road is though not less important than a river that runs along the road or a major trail.

The DIVERTIMENTO Pilot Projects describe shall describe social or recreation issues at the area, such as safety, security, crowding, user conflicts, vandalism, capacities, or need for stewardship. As appropriate, it may be useful to note the nature, frequency, and/or severity of occurrence, such as accidents, deaths, injuries, or vandalism, as well as whether or not there may be seasonal or temporal variations in the occurrences.

**Fig. 26-27:** Pilot Project PP2 (UNICITY) :

Where governance is culture: an essential journey with Frederick II (1194-1250)





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### EVALUATION MATRIX

|   |                        |  |
|---|------------------------|--|
| 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 Novelty; 3.2 Familiarity   |
| 4 | ACCESSIBILITY          | 4.1 Availability; 4.2 Carrying Capacity; 4.2 Condition; 4.4 Facilities; 4.5 Service Capacity   |
| 5 | INTERPRETIVE POTENTIAL | 5.1 Legal Status; 5.2 Intervention Possibilities; 5.3 Asset Knowledge; 5.4 Knowledge of the Audience; 5.6 Media Selection; 5.5. Experience Opportunities |

**Table 2.** COS/TOUR/699493DIVERTIMENTO. The Asset Use Evaluation Matrix

EUROTHENTICA has identified common segments across different cultures that would be receptive to the transnational heritage experience: the heritage seeker. This target market is highly predisposed to the cultural offers in the Project Area and is more likely to stay longer, spend more and disperse to wide range of localities. Heritage seekers are, by definition, looking for unique, involving and personal experiences in the cultural heritage sector. Using psychographic research, studies find how heritage seekers think and feel to determine the personal factor that activates specific consumption types. Heritage seekers are less affected by the traditional barriers to consumption, like price, distance and time, favouring authenticity, uniqueness and originality at selecting heritage products and services. They are more informed, interested and curious about potential assets, heritage places, traditional products, iconic values etc. They constitute around 30 to 50 per cent of all potential long heritage seekers from key source markets globally.

Heritage seekers can be found among all age groups, income levels and geographic locations. This type of heritage consumption is not just related to selling a service, but also crucially connected to the informal generation of knowledge, cultural capital and networking organizations that support the creative economy. To understand that is very important. Their demands is not reduced to room renting but starts with free advice on the local cultural consumption types based on the own experiences and by those experiences acquired through the hosting of other "creative connected consumers". EUROTHENTICA creates new ways of interaction and by doing so, its visitors become part of the creative crowds, transforming themselves into agents of change, who valorize heritage and the assets of the territory.

Heritage seekers can be found among all age groups, income levels, and geographic locations. Within this segment there are commonalities in attitude to cultural consumption and heritage tourism as a means of personal development that exist across countries. Travelling is a big part of their life. As experienced travelers they are often interested in travel for travels sake and see it as an important aspect of their lifestyle and wellbeing. Compared to the average long haul traveler, heritage seekers want to get off the beaten track and interact with local people to make friends, develop personal relationships and engage in the lifestyle and they long for self-discovery and education when travelling. As well as observing they also want to personally experience cultures and lifestyles different from their own. Exposure to such experiences results in a deep sense of personal fulfillment meeting their desire to grow as an individual as they look to challenge themselves physically, emotionally and/or mentally. By learning about different cultures and challenging themselves, the opportunity for self-discovery is enhanced.

Heritage seekers are drawn to heritage places that are 'yet to be discovered' or are away from the standard tourist trail. To be able to experience the true natural and cultural surroundings they have a preference for locations that are un-touched rather than stylized tourist heritage places. They have a number of key wishes to satisfy their cultural heritage experience:

- authentic personal experiences;
- social interactions;
- meeting and interacting with the locals;
- experiencing something different from their normal day-to-day life;
- understanding and learning about different lifestyles and cultures;

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- participating in the lifestyle and experiencing it, rather than observing it;
- challenging themselves – physically, emotionally and/or mentally;
- visiting authentic heritage places that are not necessarily part of the tourist route; and
- exposure to unique and compelling experiences.

Heritage tourism and cultural experiences in general are an important part of their lifestyle and their heritage consumption modus is “cosmopolitan”. They are less materialistic, but consume more on local products and authentic experiences. They have a higher than average household income and are well educated and informed on a range of subjects seeking out to enjoy authentic personal experiences they can talk about. They involve themselves in different cultural activities, are sociable and enjoy engaging with the locals. They are active in their pursuits and come away having learnt something. They are somewhat adventurous and enjoy a variety of experiences on any single cultural activity from wine tasting to a museum or heritage site visit. They place high importance on value and hence critically balance benefits with costs. They also place high value on contrasting experiences (i.e. different from their day-to-day lives). These typically are open-minded and have an interest in world affairs, selective about their media consumption.

Heritage seekers are avid users of technology and in both private and business capacities. They are selective TV viewers, but are higher than average consumers of cable channels, and are predisposed to programmes that meet their lifestyle and motivation profiles. Intellectual programmes and those with knowledge content are preferred. They are well versed in global brand communication, and as such would expect brand communication and content to be available in many forms on a variety of channels including digital. This audience is also well-connected and likes to learn from and share information with their peers. They seek value and access to information. Being experienced, they investigate cultural heritage options thoroughly and as such are knowledgeable consumers. The vocabulary they use about culture and heritage reflects the search for active engagement and participation. This desire holds true for their choice of heritage consumptions as much as for

their holiday activities. Compared to the average consumer, these individuals spend more and like to engage with the local people and lifestyle. They want to absorb and get involved in the day-to-day culture. Consequently, their holiday experiences are more engaging.

Irrespective of age or nationality, heritage seekers are substantial consumers of non-traditional and mainstream media. They are attracted to current affairs, local and special interest programmes. They are higher than average consumers of cable television, cinema, international news and current affairs and the internet. They value the opinions of other travelers and seek their views on heritage places so an engaging conversation “traveler-to-traveler” is an appropriate messaging style. As high users of technology they are comfortable accessing information and being exposed to messages in digital environments.

Regardless of age, heritage seekers are more predisposed toward activities and pursuits that enhance them as individuals whether it is through understanding or learning new things. Being tertiary educated and inquisitive, these individuals understand how brands work and operate. As such they understand and would expect brand messages to be succinct, focused on their motivations, and provide a credible compelling message. In such environments the development of strong brand associations is essential. Being educated and experienced they do not enjoy being sold to or being treated as marketing illiterate. These people are mature in communication terms and take the initiative on their planning and purchasing decisions: they are not only valuable in their own right, but they have significant added marketing value. The marketing concept of innovators and early adopters is well established. Over time, early adopters are central to success, not only because of their ‘earlier’ take-up of product and services but also because of the influence they have on the purchase behavior of others. This process has led to the understanding of the ‘tipping point’ as marketing phenomena; i.e. the point in the evolution of a market when early adopters influence enough other consumers to ensure self-sustaining demand.

Given that heritage seekers are leaders within their peer groups, and are the early adopters, their exposure to the campaign’s aspirational messages provide a marketing platform which potentially makes the tipping point a feasible objective. This will ensure that demand growth objectives

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are realized earlier and more cost-effectively. In short, by addressing this tremendous segment from the entire tourism market, EUROTHENTICA is indirectly speaking to and influencing a much broader pool of consumers. A key factor in any segmentation of the market is that whilst there are differences, there are also similarities. Hence the communications are relevant to a far broader audience. The idea of having a more discrete target is nominating the focus for the communications, so as not to dilute the efficiency or effectiveness of the media spend.

Heritage seekers are likely to return to heritage places and cultural points of interest that meet their needs of unique, authentic experiences. However, repeat visitors, particularly the aforementioned group, are far more aware of what a heritage place has to offer, and as such, are less receptive to stereotyped promotions. To a degree, it is the experiences they have learnt about that bring repeat heritage seekers back to heritage places and not a void marketing campaign. They share a unique set of values, attitudes and motivations that stretch beyond consumer behavior and well beyond the category of the "tourist". They show commonalities in attitude to travel, personal development and everyday life that exist across countries:

- are experienced travelers and travelling is a big part of their lives
- get off the beaten track and interact with local people to make friends, develop personal relationships and engage in the lifestyle;
- look to challenge themselves physically, emotionally and/or mentally. By learning

about different cultures and challenging themselves, the opportunity for self-discovery is enhanced;

- are drawn to heritage places that are 'yet to be discovered' or are away from the standard tourist trail. To be able to experience the true natural and cultural surroundings they have a preference for locations that are un-touched and 'un-explored'.

Heritage seekers have a number of wishes to satisfy their travel experience. These include:

- experiencing something different from their normal day-to-day life;
- understanding and learning about different lifestyles and cultures;
- participating in the lifestyle and experiencing, rather than observing it;
- social interactions – making friends and developing personal relationships;
- meeting and interacting with the locals;
- challenging themselves – physically, emotionally and/or mentally;
- visiting authenticity that are not necessarily part of traditional tourist route, as s/he is seeking culture
- exposure to unique and personally compelling experiences;
- having authentic personal experiences

For the reasons aforementioned the DIVERTIMENTO Pilot Projects need to create greater awareness of the range, quality and diversity of experiences they offer. At the same time they need to enhance and promote the 'badge value' of heritage experiences to compete more effectively with other heritage places and win the cultural heritage revenue.



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# 4

## STAKEHOLDERS

The initial group of advocates provides the engine that drives the planning process and benefits greatly the DIVERTIMENTO Pilot Project. In identifying stakeholders DIVERTIMENTO building the Pilot Project support through 4 transnational stakeholder workshops. Their efforts shall focus on the search for locals who can work together, who value local heritage and the selected assets, and who have contacts and influence on others in the community. The DIVERTIMENTO Pilot Projects shall look for people who welcome the opportunity to explore, discover and share the qualities of your route, to possibly increase tourism, and to maintain this community resource into the future. Pilot Project Leaders should also try to recruit representatives of major stakeholder groups in the Pilot Project Area. For example:

- property owners in the DIVERTIMENTO Pilot Project Area. This information from country tax records or through direct interviews
- agencies in charge of managing the heritage place (State, Regional, Local Ministerial Authorities, Archaeological Authorities, Spatial Planning Authorities etc.).
- local business people, especially those whose businesses would be affected by an increase in tourist traffic and would positively impact the cultural consumption pattern.
- convention and visitor centers and bureaus, chambers of commerce, and other local groups dedicated to promoting business and tourism.
- Local communities, including those with properties of religious and cultural significance
- Members of other communities near or along the Heritage Trail (Activity 7.3) that would be affected by your plans if you decide to seek official DIVERTIMENTO Pilot Project designation.

As the Pilot Project Plans advance, the DIVERTIMENTO Transnational Partnership in cooperation with heritage experts and the e-Course participants should be looking for ways

to broaden the base of support and input. Not everyone in the local stakeholder map has to agree on every point. It is therefore a good idea to identify possible concerns, constraints and conflicts—as well as areas of agreement—early in the planning process. The transnational study visit serve to bring people together, who will facilitate the decision-making process, offer conflict resolution, and the ways to allocate responsibilities are all elements of a participation strategy. How the DIVERTIMENTO Transnational Partnership proceed in each heritage area depends upon the types of participants who are working onsite to implement the Pilot Project Plan guided by the selected heritage experts. In all cases they need to:

- understand lifestyles and traditions of the people to be involved. If people are retired, they may have more time. If they have children, and/or work full-time, their time is certainly limited. Stakeholder meetings shall be planned accordingly. Those especially busy, shall be asked to attend particular meetings at particular times to maximize their contributions.
- offer alternative means of involvement and communication beyond attending meetings to maximize opportunities for interested participants as prescribed in both the DIVERTIMENTO Communication, Visibility and Dissemination Plan (CDV Plan) and the Viral Dissemination Plan for EUROTHEMICA. Both documents provide with explanations, examples and advice of how to maximize the efficiency of communication.
- Determine previous experiences and special skills. How much experience do the selected stakeholders have with public service? Will writing up sections of the inventory be easy? Are they comfortable with cameras? Are they comfortable with public speaking? Do they have the expertise to assist the collection and assessing heritage objects?

By considering these things and planning in advance, Local Project Teams may start devising a participation strategy that



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takes advantage of the strengths of the local stakeholder map developed. An essential element of developing any DIVERTIMENTO Pilot Project is encouraging public involvement. The public includes interested citizens, property owners who will be affected by the DIVERTIMENTO Pilot Project, businesses with an interest in the DIVERTIMENTO Pilot Project, recreationists, Indian tribes, and local political leaders. Public meetings are a necessary part of all DIVERTIMENTO Pilot Projects. Good preparation for any planned meeting, it sets the tone for further public participation:

- raising awareness and appreciation of the value for each DIVERTIMENTO Pilot Project, and articulating the DIVERTIMENTO Pilot Project's value in a statement agreeable to all. Therefore a well-defined, succinct and distilled Statement of Significance for each Heritage Asset is of crucial importance to the DIVERTIMENTO Pilot Project.
- developing consensus on a broad statement of purpose for your DIVERTIMENTO Pilot Project and consensus on DIVERTIMENTO Pilot Project designation as a goal for your route. The successful completion of Activity 3.1 (WP3/Act\_3.1/Output 2: 4 Stakeholder Workshops in Lagopesole, Italy, Race-Fram, Slovenia, Berlin, Germany and Trabzon, Turkey) and Activity 6.2 (WP6/Act\_6.1/Output 2: & Project Info Days in Rhodes, Lagopesole, Race-Fram, Mazaricos, Alba Julia, Varna and Trabzon) is of crucial importance for the activation of the Local Stakeholder Map.
- decide on other community members who should now be recruited into the process.
- decide whether there is enough agreement, commitment and energy in the group to move to the next steps.

It is important to listen to the concerns of others, and acknowledge and address those concerns in the DIVERTIMENTO Pilot Project planning process. Every DIVERTIMENTO Pilot Project needs a participation strategy that meets the particular circumstances of the heritage place and the people engaged in it. One useful way to start developing that strategy is to consider political and asset complexities, conflict of interests in the public and private sector.

Political complexity refers to how difficult it will be to involve the right people so that good decisions are made and so that the DIVERTIMENTO Pilot Project is politically feasible, especially where different perceptions of heritage create a conflict. It is therefore imperative to consider the likely level of opposition that may accompany a DIVERTIMENTO Pilot Project proposal. Identify individuals or other stakeholders who may actively oppose the DIVERTIMENTO Pilot Project and consider that about different groups have different agendas concerning what the DIVERTIMENTO Pilot Project should accomplish. To involve groups from whom permission may be needed to deploy the use of QR Codes on the monuments, use assets or access lands, is imperative again.

Asset complexity refers to the complexity of the intrinsic qualities along the DIVERTIMENTO Pilot Project. The greater the complexity, the harder it will be to reach consensus on how to manage the road. Likewise, the greater the complexity-, the larger the number of interested groups should be invited. Heritage assets are of complicated nature, especially when they have several intrinsic qualities. The length and the depth of the DIVERTIMENTO Pilot Project, the difficulty of the management issues, and the scope of the interpretive message is related to the complexity of heritage assets involved in each DIVERTIMENTO Pilot Project.

To ensure success, DIVERTIMENTO has looked for ways to create the local stakeholder map and other interested parties into the process of communicating with each other. Seeking opportunities to involve heritage authorities, government officials, heritage and tourism related businesses, special interest groups and citizens when planning the local pilot projects, creating a story and evaluating preliminary results have been viewed as prerequisite for success. To begin recruiting interested parties, partners have considered stakeholders interested in the pilot projects. The stakeholder participation has opened new dialogue fora and improved communication between individuals and organizations with a common, interest in heritage. Questions that helped identify potential stakeholders are:



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### THE EUROTHENTICASTAKEHOLDER MAP

- Stakeholders who clearly see potential opportunities in the designation of the Local Pilot Project
- Cultural heritage operators (museum, collection, heritage site, natural protected area; women cooperatives on traditional products etc.)
- Pilot Project Promoters at Local Level
- Final beneficiaries
- Communities interested in the exploitation of the Local pilot Project
- Property owners within the Pilot Project Area
- Agencies in charge of managing the heritage place (State, Regional, Municipal, Local Ministerial Authorities, Archaeological Authorities, Spatial Planning Authorities etc.).
- Local business people, especially those whose businesses would be affected by an increase in tourist traffic and would positively impact the cultural consumption pattern.
- Convention and Visitor Centres and Bureaus, Chambers of Commerce, and other local groups dedicated to promoting business and tourism.

**Table 3.** COS/TOUR/699493DIVERTIMENTO. The The Cross Border Stakeholder Map

As the goals ofEUROTHENTICAare cross sectorial, without broad-based collaboration, support and input, success is not in sight. However not everyone in a coalition has to agree on every point, because it's a good idea to identify possible concerns and conflicts—as well as areas of agreement—early in the interpretive process). Public consultations, as implemented with GA2, GA3 and GA4 have brought together interested parties together, have elaborated decision-making processes and dispute resolution methods and have established ways to allocate responsibilities. An essential element of developing any local pilot project is encouraging public involvement. The public includes interested citizens, property owners who will be affected by the local pilot project, businesses with an interest in project activities, local governance and the youth.EUROTHENTICAhas raised awareness

and appreciation of the value the local pilot projects, and articulating the values of the DIVERTIMENTO Pilot Projects in a statement agreeable to all. Therefore a well-defined, succinct and distilled Statement of Significance for each heritage asset is of crucial importance for the success of all DIVERTIMENTO Pilot Projects .

- Developing consensus on a broad statement of purpose for the DIVERTIMENTO Pilot Project Plan and consensus on DIVERTIMENTO Pilot Project Plan is essential for success.
- Decide on other community members who should now be recruited into the process.
- Decide whether there is enough agreement, commitment and energy in the group to move to the next steps.

**Fig. 28-34:** 2<sup>nd</sup> Project Meeting, Lagopesole, Italy  
Stakeholder Interviews at <http://divertimento.unicity.eu/index.php>



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# 5 EXPERIENCE DESIGN

In the context of heritage tourism, quality is determined as referring primarily to experienced quality. This relates to visitor perceptions of cultural heritage tourism products and services in terms of the appeal, intellectual challenge and raised level of visitor interest. Experienced quality as perceived by EUROTHENTICA, is referred to a cognitive-emotional experience directly associated with the selected 90 heritage assets from the natural, built and intangible heritage environment. Moreover it includes also associated experiences such as catering, cleanliness of toilets and ease of parking among others. Experienced quality is relative to the value of monuments, price of related products and services, the expectations of heritage seekers and comparisons with similar ventures. It is obvious that the quality of heritage products and experiences influences consumer satisfaction, which flows through to repeat visitation and word of mouth marketing and product loyalty. One of the most important determinants of quality is the interpretation and cultural communication of heritage assets. The following issues relate to quality and authenticity of heritage products and experiences. Issues for consideration include:

- design and presentation of interpretation
- amenities provision
- too many heritage seekers can detract from quality of experience
- managing experience to minimize visitor site impacts
- standardizing the quality of the experience to provide a consistent and reliable tourism product over time

Successful practices include:

- focusing on obtaining visitor feedback
- recognizing product driven by value and interpretation
- theming of exhibits
- careful adherence to authenticity
- accommodation, cuisine, souvenirs even transport not necessarily standard style, but offering a unique quality experience.

'Experience' is a well-worn term that is often used with little attention to meaning. It is generally accepted that it is about the 'complex of all which it is distinctively human' and stands at the centre of educational endeavour. Education per se might be defined as an emancipation and enlargement of experience. Experience is both process and content: it includes what we do, what we suffer, what we strive for, love, believe and endure, and also how we act and are acted upon, the ways in which we do and suffer, desire and enjoy, see, believe, imagine - in short, processes of experiencing. We distinguish between two senses of the word 'having an experience' and 'knowing an experience'. Sometimes experience can be seen just in the former sense - as a sensation. We can thus approach experience at two levels: Primary experience is what occurs as through a minimum of incidental reflection, and Secondary "reflective" experience through 'the intervention of systematic thinking'. The two are united. Writers on experiential learning have tended to follow the line that 'experience has within it judgment, thought and connectedness with other experience'. Others argue that 'experiencing' and 'what is experienced' 'stand to one another in the most complete interdependence; they comprise a single whole'.

In order to make heritage seekers accessible to a wide public besides protection and conservation effective tools are required to plan for quality visitor experiences. The interpretive planning process is a heritage management tool that identifies and produces significant visitor experiences, involves themes, presentation media, audience segmentation and evaluation procedures. As a collaborative process it involves national and local governments, local authorities, cultural operators and diverse guardian institutions, local communities, private owners, volunteers. Originated from a supply side tourism planning perspective, it incorporates a set of procedures and mechanisms that strive to connect in situ or virtual experiences with significant phenomena and events considering at the same time





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economic benefits for local economies, sustainable uses of local resources and quality visitor services. The interpretive process model includes a hierarchical set of indispensable components such as:

- the objectives of cultural operators and heritage managers
- profound knowledge of target publics
- profound knowledge of resources and assets
- significance assessment process,
- media selection,
- implementation and evaluation procedures

The 4 Pilot Project Plan Template for the development of Pilot Project Concept (WP4/Act\_4.2/Output2: Pilot Project Planning Tools) considers also site facilities and orientation, tourism related services such as transport and accessibility issues, catering, shopping and accommodation information, distance and time on tracks, important features identified on an orientation map, seasonal problems such as very high or very low temperatures etc.

Experiences are created through memorable occasions and/or interactions that engage people in a personal way and connect them with a place. *Cultural experience* means to

offer non-captive audience opportunities to derive from a visit meanings and values of the resources, gain knowledge, modify attitudes, behaviour, provoke emotions and impressions, forge relationships, or provide for other subjective elements and sensory experiences, enjoyment and relaxation. Individual dispositions may dictate various needs to experience seekers: the need for social contacts at cultural heritage settings or/and learning experiences; the need for restorative environments or experiences which create a sense of peace and calm; the need or desire to escape from a mundane and alienating environment, or to alleviate boredom; a search for novelty or change, for new sources of stimulation and adventure, or the need to explore the unknown; the need for learning or cognitive engagement; finally leisure as an opportunity for self-fulfilment, self-development or a source of meaning in life. The most common area identified in the studies as something people expressed satisfaction or concern about related to the range and quality of facilities, services and products that were available. There tended to be more positive comments and views expressed than negative ones. Particular aspects that people were satisfied about or enjoyed included:



Fig. 37-40 DIVERTIMENTO, 1<sup>st</sup> Transnational Stakeholder Meeting, Lagopesole, Italy, 27-28 of July, 2016



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### MEASURING SATISFACTION

- The range of food and drinks, including wines.
- Facilities such as attraction viewing platforms, VICs, outdoor facilities
- Generally high satisfaction with facilities and services on the walking tracks
- Services in visitor and information centres.
- The ranges of arts and crafts, and cafés
- The range of goods when shopping, the availability of luxury goods, and range of shops
- The tourist infrastructure in place, and city amenities.
- Specific places of concern
  - High proportions saying that restaurants/eating places were average or below average
  - The availability and state of toilet facilities
  - Spaces could be used more effectively in VIC centres.
  - One small segment unsatisfied with the tourist infrastructure.
  - Maintenance of some facilities, such as huts and associated facilities on walking tracks.
  - Inadequate facilities when weather turns bad.
  - Disappointment with refreshments available during a trip.
  - Landing places on one of the river journeys.
  - Lack of services in one of the smaller villages servicing in the proximity of a natural monument/heritage attraction
  - Disappointing shopping and/or nightlife.

**Table 4:** Components of Satisfaction to be met by DIVERTIMENTO Pilot Projects

Natural environment constitutes a common area related to expressing satisfaction, with the scenic beauty experienced. Heritage seekers identify natural landscape and scenic beauty as one of the most enjoyable aspects of the overall experience. Other aspects of the physical environment that attracted favourable ratings of satisfaction or enjoyment included:

- The marine environment (“golden” and “white” beaches for instance)
- The natural settings and untouched peaceful country
- The green, clean environment, including the lack of litter
- The harmony between marine and coastal village environments.
- The natural values (geological, conservational, ecological) that are evident
- Environmentally friendly activities, and conserving natural resources, parks and gardens.
- The outdoor activity experiences, its accessibility and contact with nature.

The peacefulness and quiet of a location, and conversely the presence of noise that breaks the sense of isolation (from aircraft, motorboats, motorbikes, in tramping huts, etc.) can contribute to the sense of satisfaction/dissatisfaction with an experience.

Related to this is a sense of remoteness and solitude, and of places not being too commercialised or “too touristy” that affects feelings of satisfaction. These will be important, of course, for those cultural heritage consumers seeking that sort of experience. A major area of expectation for specific market segments related to images of peace and quiet, notions of “getting away from it all”, avoiding crowds and relaxation. In particular, with many of the eco-nature experiences (walking tracks, natural attractions, etc.), there exist perceptions of crowding, and social impacts to do with the numbers of people creating congestion at hut facilities, campsites and on tracks, and on sight-seeing tours. There are also impacts due to noise – aircrafts, motorboats, etc. – which disrupt expectations of peace and tranquillity and create some concern/irritation for them. A related aspect is the presence, or absence, of development – relating to people’s expectations of a cultural heritage place having an unspoilt, natural environment. Research conducted within Activity 5.4 in Rhodes, Greece in April 2013 clearly formulates concerns at the amount of development on some of the walking tracks – with a heritage audience thinking they should remain undeveloped, and in their natural state. In some locations, however, the absence of people and perceptions of less crowding than

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expected were identified as factors impressing people. Comments on this aspect include phrases as “well-hidden surprises and many solitary spots ... ideal for exploration” and “untouched, peaceful environments” suggesting that people do find unexplored territories to enjoy.

For heritage seekers seeking remoteness and solitude the peacefulness and quietness of a location, and conversely the presence of noise that breaks the sense of isolation (from aircraft, motorboats, motorbikes, in tramping huts, etc.) can contribute to the sense of satisfaction or dissatisfaction with an experience. A related aspect is the presence, or absence, of development – relating to people’s expectations of a destination having an unspoilt, natural environment. A major area of expectation of target publics involved in eco-nature experiences such as walking, outdoor trails, natural attractions etc. is the notion of “getting away from the crowded city and relax. On the contrary heritage seekers seeking more mundane experiences are not affected by the presence of a crowded streetscape and they might even prefer it. On both cases quick and easy access to the selected assets are for both groups a precondition to a successful experience. However perceptions of congestions and overcrowding at individually selected locations like heritage places, museums, outdoor trails, sight-seeing and/or cruise tours and the like are evaluated negatively in regards to the overall experience. The factor of noise caused by transportation media such as aircrafts, motorboats, motorbikes, badly maintained public busses etc. may disrupt expectations of peace and tranquillity and create irritation.

Perceptions of crowding, particularly for many of the eco-nature attractions, were mentioned as having either a negative impact (when too many people) or positive impact (when a lack of crowds) on cultural heritage consumers’ perceptions. Preliminary research conducted within the framework of the Stakeholder Survey has clearly demonstrated that the perceptions of crowding is strongly associated with perceptions of social and physical impacts, and concerns related to congestion at huts, scenic features and on tracks. Features form the urban landscape, like radio, television and noise by cars have annoyed and compromised the quality of the experience on pure nature. Perceptions of crowding have led the nature lovers sample to reevaluate their experience and degree of satisfaction, including considering other

alternative options for future experiences. “Seeing too many people” or “overcrowding, were mentioned as least liked features, or constraints to preferred activities and locations and the “absence of people” was a feature most liked at another location. A definite link between perceptions of crowding and overall satisfaction has been evaluated negatively in nature, but was expected at major fame attractions such as World Heritage Sites. Perceptions of crowding have a strong association with perceptions of social and physical impacts, however they were not directly related to downgrading the quality of onsite experience. Perceptions of crowding do not always lead heritage seekers evaluate their experience and degree of satisfaction, including considering other alternative options for future experiences when it comes to attractions of global fame.

Another key expectation of heritage seekers are related to the host local community, if seen as warm, welcoming and friendly and whether tour guides or hosts, VIC centre and retail staff seen as willing to help, friendly and knowledgeable. Sometimes is reflected disappointment at the lack of contact with locals, and the feeling that there needed to be more welcoming signage in communications at Visitor Information Centers (VIC) centres. Other heritage seekers have particular interests in socialising and meeting with local people, which then contributes to satisfaction with their overall experience. Owners with ancestral roots in the location have a genuine interest to further development of an area and its local assets. They are themselves part of the place’s identity, providing for distinctiveness and authenticity, contributing to the overall tourism experience. Therefore friendly attitudes, and meeting interesting people are particular attractions. An understanding of local culture and people provides depth of insight and makes heritage seekers feel a part of the place and the place is conceived as the experience.

The provision of information and information services are rated as an influencing factor on satisfaction in a number of different ways. These included the accuracy of pre-trip information and thus onsite expectations. The amount and quality of cognitively accessible information, and opportunities for learning and education about the selected asset might that be a heritage site, a natural monument or a museum collection, a guided visit, directional signage and information about weather conditions are critical considerations for





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heritage seekers. Being proactive about information, advice and recommendations shows that cultural operators care about the heritage entrusted to them, and well maintained and serviced heritage places involves heritage seekers in what a heritage place has to offer.

In relation to heritage places, heritage sites and indoor experiences such as museums and collections heritage seekers comment usually the quality of information received: adequate, inadequate, interpretive non interpretive, medial and non-medial. Accessing quality and asset relevant information is a crucial consideration for heritage seekers. In addition accessing different assets located in different places such as the case of historic cities visitor consider directional signage as an important parameter of quality.

Word of mouth from friends and family is an important source of information as more people relying on this than those relying on travel agents and advertising. There is a close link between the promotion, expectation and the response to the tourist experience, commenting that, in addition to setting up expectations of sought for experiences through promotional images being largely favourable, negative comments on some typical local settings draws attention to the fact that when

heritage seekers encounter settings or experiences that differ markedly from their expectations, their evaluations can be negative, perhaps more so than if their expectations had not been framed so positively. It is crucial therefore that expectation is managed with good information.

- The provision of information services about specific, lesser known tourism products and services such as walking tracks and remote cultural heritage spots
- Information about nature and wildlife, and on outdoor activities
- Pre-trip information about attractions in a destination
- Information kiosk that do not function
- Poor signage systems, lack of detailed information and barely audible/visible demonstrations.
- Information about the locations/weather.
- Promotion of adventure, culinary and alternative activities
- The availability of interpretive information.
- At VIC centres, information on non-mainstream attractions and the availability of free maps.





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## 5.1 Defining Experiences

Experiences are created through memorable occasions and/or interactions that engage people in a personal way and connect them with a place. “Heritage Experience” means to offer non-captive audiences opportunities to derive from a visit meanings and values of the resources, gain knowledge, modify attitudes, behaviour, provoke emotions and impressions, forge relationships, or provide for other subjective elements and sensory experiences, enjoyment and relaxation. Individual dispositions may dictate various needs to experience seekers: the need for social contacts at cultural heritage settings or/and learning experiences; the need for restorative environments or experiences which create a sense of peace and calm; the need or

desire to escape from a mundane and alienating environment, or to alleviate boredom; a search for novelty or change, for new sources of stimulation and adventure, or the need to explore the unknown; the need for learning or cognitive engagement; finally leisure as an opportunity for self-fulfillment, self-development or a source of meaning in life. The most common area identified in the studies as something people expressed satisfaction or concern about related to the range and quality of facilities, services and products that were available. There tended to be more positive comments and views expressed than negative ones. Particular aspects that people were satisfied about or enjoyed included:

### MEASURING SATISFACTION

- The range of food and drinks, including wines.
- Facilities such as attraction viewing platforms.
- Generally high satisfaction with facilities and services on the walking tracks
- Services in cultural heritage consumer and information centres.
- The ranges of arts and crafts, and cafés
- The range of goods when shopping), the availability of luxury goods, and range of shops
- The tourist infrastructure in place, and city amenities.
- Specific places of concern
  - *High proportions saying that restaurants/eating places were average or below average*
  - *The availability and state of toilet facilities*
  - *Spaces could be used more effectively in VIN centres.*
  - *One small segment unsatisfied with the tourist infrastructure.*
  - *Maintenance of some facilities, such as huts and associated facilities on walking tracks.*
  - *Inadequate facilities when weather turns bad.*
  - *Disappointment with refreshments available during a trip.*
  - *Landing places on one of the river journeys.*
  - *Lack of services in one of the smaller villages servicing a National Park.*
  - *Disappointing shopping and/or nightlife.*

Table 5: DIVERTIMENTO: Components of Consumer Satisfaction



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This section identifies specific key experienced associated with successful cultural heritage operations and highlights the planning gaps and the relation to the interpretation of heritage. The successful development of cultural heritage products and services requires a balance between business skills and maintenance of heritage integrity to the satisfaction of a range of commercially and conservation oriented stakeholders. Key findings from research conducted in 2007 by Packer and Ballantyne has identified the following intangible experience components:

- Emotion is a key mechanism to engage new audiences.
- New themes should be cross-checked with traditional historical terms.
- Evocative themes connect tourists and heritage without a need for prior knowledge.
- Themes should encompass the ordinary/everyday and extraordinary/unique.
- Themes should have the capacity to reflect historic, natural and Indigenous values.
- Users should be able to add to the thematic framework.
- The language of the thematic framework needs to be active and dynamic.
- The experience framework should facilitate connectivity between different types of heritage sites and between the past and present.

### Product differentiation

Cultural heritage entrepreneurship must allow for the differentiation of the product and its life cycle. It is necessary to plan for changes to renew the experience and encourage faithful clientele to return. Product differentiation is a key factor for the broad cultural heritage market. Some potential cultural heritage operators misunderstand the viable product for 'anything old', without addressing aspects of uniqueness and differentiation frequently valued by heritage conservers. This has implications for planning, marketing, operations, clustering and other business issues because it is important to break down the idea that having seen a highlight, one has seen it all. Some issues identified by practitioners included:

- tension between impacts, esp. the fashion and tourism industry and conservation
- maintenance and other tasks that are not necessarily sympathetic with the consumer experience.

However experience and satisfaction do include a wide range of measurable components

### Added value

Additional revenue may be gained by either adding new experiences or increasing the yield

on existing ones. However, care must be taken that these do not confuse the concept, alienate stakeholders or exhaust scarce resources. Some issues raised by practitioners included:

- getting target markets right for value added enterprises
- economies of local suppliers
- the capacity to re-invent/innovate
- maximising time spent at location by visitors.

### Quality and authenticity of products and experiences

In the heritage sector, quality refers primarily to the integrative experience including perceptions of the product in terms of the appeal, intellectual challenge and the raised level of consumer interest. Quality also encompasses associated experiences such as catering, cleanliness of toilets and ease of parking etc. The quality of heritage products and experiences influences consumer satisfaction, which flows through to repeat visitation/purchase and word of mouth marketing. One of the most important determinants of quality is interpretation. The following issues to consider relate to quality and authenticity of heritage products and experiences:

- design and presentation of interpretation
- amenities provision
- too many consumers detracting from the quality of experience
- managing experience to minimise visitor site impacts
- 'standardising' the quality of the experience to provide a consistent and reliable heritage product



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Heritage planners should consider that development and management of effective interpretation has to be a collaborative process, involving state, and local governments, curators and other guardian institutions, communities and private owners. Interpretation is a powerful place planning instrument, fully capable of defining policies concerning sustainable place uses of heritage potential: it contributes to the overall sense of place, and to the quality of a cultural heritage consumer's experience, and thus to greater success in the business of place by helping cultural heritage consumers to gain insights about places visited. It creates high added-value place products by adding depth to tourists' experiences, rendering a visit to something more than just a sightseeing trip. Without interpretive products and services, such as trained staff to present the unique story of a heritage attraction to cultural heritage consumers, or outstanding self-guided interpretive opportunities, it is not about a historic heritage site, but just old site, where people pass by: It is interpretation that reveals to cultural heritage consumers, in powerful and memorable ways, the differences between "old" and historic. This makes interpretation equally important to place product components such as accommodation, catering, shopping, transport, facilities and general cultural heritage consumers. If cultural heritage consumers feel that the time spent was worth the money spent, they are more likely to recommend places and activities to friends and relatives. Quality interpretation caters for satisfied customers, and satisfied customers benefit places with positive word-of-mouth, high revenue, visit elongation, repeat visitation,

environmental conscience and respect for local communities.

A complete heritage experience includes getting pre-visit information about a cultural heritage place, getting to it, being oriented, and finding interpretive opportunities and experiences that are tailored to one's specific interests. This means that the plan must provide for a variety of interesting places, experiences and activities of interest to families, children, women, couples, older people, specific interest cultural heritage consumers and enthusiasts, and the general heritage cultural heritage consumer.

An interpretive experience includes pre-visit information, getting to a place, arriving, orientation, obtaining information and the all important creature comforts, getting around, and going to interesting, exciting and personalized interpretive experiences. Cultural heritage consumers will learn about places, assets and their stories by selecting from 70 physical locations of the Transnational Cultural Route, both in its tangible form in situ and its intangible format in the cloud. They may then tailor their own heritage product: they can select a place to stay, taste local products and cuisine, find and walk along historic pathways, participate in activities and events, and visiting interpretive sites.

DIVERTIMENTO bears in mind that cultural heritage consumers are sovereign and make their own choices, whilst their motivations may come in many forms. Both the Heritage Trail and the Museum caters for a variety of experiences, but also considers that stewardship ethic may grow from any satisfying use of the historic environment, not just interpretive provisions.

**Table 6:** Components of Experience Typology in the Heritage Sector

| EXPERIENCE TYPOLOGY |   |
|---------------------|---|
| 1                   | <b>Cultural encounters at heritage settings</b>   |
| 2                   | <b>Restorative environments or experiences that create a sense of peace and calm</b>  |
| 3                   | <b>Novelty or change, for new sources of stimulation and adventure, to explore the unknown</b>  |
| 4                   | <b>Leisure as an opportunity for self-fulfillment, self-development or a source of meaning in life, vicarious competition, commitment</b> |
| 5                   | <b>Learning or cognitive engagement, a learning experience</b>  |
| 6                   | <b>Belongingness, Identity, Social and Regional Cohesion</b>  |
| 7                   | <b>Social contacts, entertainment</b>   |
| 8                   | <b>Services</b>   |

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### 5.2 Key Experiences

EUROTHENTICA identifying and determining the diversity of recreation opportunities for a natural area or a group of natural areas. It is based on the idea that visitor services quality is best assured by providing an array of opportunities suited to the full range of expected visitors. However, not all visitors seek the same experience or want to join in the same type of activities when they visit a natural area. Also, the activities must be scheduled, otherwise conflict results when too many activities can occur at the same site at the same time. Experience Opportunities provide a means for classifying the range of recreational opportunities and managing that range. It has been widely applied to recreation planning internationally, but particularly in natural areas worldwide. It has been applied both directly and as a component of other planning systems. The steps in the basic application process for natural area visitor planning are as follows:

- Define the categories of opportunities across the Pilot Project Area
- Estimate the demand for opportunities for the area(s) of interest.
- Assess potential recreation capabilities of the area(s) to provide for different recreation opportunities using a resource capability analysis.

Fig. 42-45: Venice, Italy, Tourist Services



- Identify current patterns of recreation provision and use along the ROS in the area(s).
- Use the data from the Visitor and Stakeholder Survey; determine where and how different opportunities should be provided.
- Integrate recommendations from the previous step with those from other aspects of management (other uses).
- Implement chosen alternatives.

The process is heavily dependent on collecting and analyzing biophysical and social information for the first two steps. This information sets up a spectrum of recreation opportunity classes, ranging from the "primitive" to the highly developed, which can then be analyzed against a range of biophysical, social or managerial management factors. The resulting matrix provides a wealth of information which can be used for management planning. The end point of implementation is usually some kind of zoning system. Information-gathering is integral to the analysis process that follows the definition of heritage classes, and monitoring is required as part of any implementation process. Essentially Pine and Gilmore illustrate that there are four basic ways of engaging in experiences you seek out or take part in:



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While the term “experience” is used interchangeably with the term “activity,” they are two different concepts. The DIVERTIMENTO Pilot Projects offer 70 geo-locations where visitors at heritage places may interact with the different assets through activities. Effective planning anticipates the reaction and kinds of memories a visitor is likely to have. These are interpretive opportunities. Interpretation helps visitors to reflect on their experience, as it happens in real time, so that they come away with a deeper understanding about themselves. For example visitors might have a greater sense of confidence about themselves after boating down a river or feel they have a greater connection with nature after exploring a geo-trail, or a deeper sensitivity to rural lifestyles in an interpreted agro-tourism context; or have a greater sense about place that performs in the eyes as resourceful and resilient with speaking objects instead of fossilized units from the past. The experience of visitors at heritage places is a complex and personal interaction between an individual and the heritage environment they visit, natural, built or intangible. The completeness and quality of the experiences is influenced by the visitor’s expectations, the setting, social interactions, degree of active participation (passive through to active), levels of immersion (emotional, physical, intellectual and spiritual engagement), and associated memories.

Communities and the cultural heritage industry benefit from protected area visitor access and facilities. This is underpinned by the provision of infrastructure and services, such as roads, safe drinking water, walking tracks, signage, interpretation and education programs, guided tours, campgrounds, toilets, car parks, picnic sites of brochures, and websites. It is important to maximize the accessibility of these services for people with disabilities as well as of different cultural and linguistic backgrounds. It is a significant challenge to manage visitor infrastructure to contemporary standards. In planning for interpretive products and services, there is a need to identify appropriate and inspirational experiences which meet current and future visitor expectations now and in the future. Key considerations for the DIVERTIMENTO Pilot Project Area are:

- The assemblage of natural, historic, or cultural heritage assets that together represent distinctive aspects of local heritage worthy of recognition, conservation, interpretation, and continuing use, and are best managed as such an assemblage through partnerships among public and private entities, and by combining diverse and sometimes noncontiguous heritage assets and active communities;
- traditions, customs, beliefs, and folk life that are a valuable part of the national story;
- existing outstanding opportunities to conserve natural, cultural, historic, and/ or scenic features;
- existing outstanding recreational and educational opportunities;
- heritage assets that are important to the identified theme or themes of the area retain a degree of integrity capable of supporting interpretation;
- residents, business interests, non-profit organizations, and governments within the proposed area that are involved in the planning through the EUROTHENTICA Stakeholder Map to be developed by Project Partners in the Pilot Project Area in the framework of Stakeholder Workshops (1 (WP3/Act\_3.1/Output 2: 4 Stakeholder Workshops) and the Project Info Days (WP6/Act\_6.1/Output\_3 with 70 signed Co-operation Agreements) will gain insight for the developmental goals set by the EUROTHENTICA Project and be asked to support project outcomes;
- The Transnational Project Management Teams shall support the the creation of the Stakeholder Map and shall be willing to commit to working to develop the heritage area designated by DIVERTIMENTO;
- Through the implementation 3.1 (WP3/Act\_3.1/Output 2: 4 Stakeholder Workshops in Lagopesole, Italy, Race-Fram, Slovenia, Berlin, Germany and Trabzon, Turkey) and Activity 6.2 (WP6/Act\_6.1/Output 2: 3 Project Info Days in Rhodes, Lagopesole, Race-Fram, Mazaricos, Alba Julia, Varna and Trabzon) a conceptual boundary map is supported by the public and the heritage area.



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### 5.3 Experience Diversity

DIVERTIMENTO explores the demand and supply side conditions in the Project Area through the Stakeholder- and Visitor Survey aiming to distil visitor views and offer a viable solution for the experience diversity across the Transnational Cultural Route. The latter focuses on determining what types of manages assets and operational conditions should exist in each Pilot Project Area visited. Providing opportunities for a range of visitor experiences is an important part of the EUROTHENTICA experience. Intrinsic motivated or not, people come to heritage places for very different and sometimes conflicting reasons. By providing a diversity of settings, theoretically anyone can select which experience(s) most closely match the reason s/he came to the place, monument, collection, site etc. Planning for a diversity of experiences helps to avoid the conflicts that often occur among heritage seekers who want different things from their visits. Important parameters are:

- what visitor experience opportunities are provided in each area
- what are the essential elements of those experiences
- how much indoor and outdoor space should be allocated to various visitor experience opportunities – also where in the heritage area should the opportunities be provided.

The purpose of the Stakeholder- and Visitor Survey analysis is to establish the heritage assets dealt by the EUROTHENTICA as a system of physically and culturally definable and experientially different spaces. The intent of this task is to define the cross border floor plan by identifying and mapping all of the individual units adding to a quality experience. In regard to nature experience seekers, topography, hydrology, and vegetation will primarily define the landscape units; whereas cultural resources are composed by the distinctive features of the built environment and the intangible cultural heritage seekers, some of which are unique at national level. The quality of a scenic landscape for both the natural and man-made environment depends upon many different visual impressions. High among these is the sense of unity-characteristic of the landscape part enlivened by focal attractions. Humans have a tendency to direct the attention to particular visual elements that are bigger, brighter, or more colourful than the rest, elements that are moving, or that are unique to the local landscape – and break the usual prior knowledge routine: water features within a landscape such as faster water against quiet, reflective water very tall trees against plains, are good examples for attracting visual attention

**Fig. 46**Secrets of Nature in The Black Forest, Germany

**Fig. 47** Rio Xallas, Scenic Beauty, Municipality of Mazaricos







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To accomplish an experience floor plan, various data layers are combined and analysed to define a set of units that segment the entire landscape into rooms. The units are based on the edges or boundaries enclosing spaces with natural heritage seekers, the characteristics of the surrounding landform and water form, or, in the case of a cultural area, the architectural style or function of a particular space, in other words the topography of a place including flora, fauna, settlement patterns, human industry and architecture. Identifying landscape units involves locating and mapping such elements which dominate an area and such which serve as landscape markers. These include patterns of spatial organization, natural heritage monuments, cultural traditions, features of the built environment, the historical style represented by the original design and/or subsequent alterations. A description of the physical elements which together constitute 'the place' and their inter relationship are included in the floor plan as well: circulation and transportation networks, boundary demarcations, vegetation related to land use and husbandry, buildings, structures, and other man-made objects or land alterations, settlement clusters and archeological sites. Once landscape units are defined, the

The most important aspects of the DIVERTIMENTO Pilot Project Plan is what experiences they do offer, or want to offer? We do an experience inventory as part of the total plan interpretive inventory to address this issue and how it may affect current or future visitation or market shifts. DIVERTIMENTO Pilot Projects are designed to offer four basic kinds of experiences that can engage the audience:

- **Passive Participation** – simply watching an interpretive demonstration
- **Active Participation** – taking part in a hands-on interpretive demonstration or activity.
- **Immersive Experiences** – being in the forest, on a lake, in a historic home, scuba diving etc. interacting with the surrounding environment.
- **Absorption Experience** – this is where you are so focused on the experience like

experiential qualities of each unit can be described like colours, textures, odours, vegetative cover, spatial and cultural identity, history of the asset etc. Characterizing the experiential qualities of the landscape units may show that some units provide similar kinds of experience opportunities. Landscape units and or assets that share experience characteristics may be grouped into opportunity places.

How opportunity places are mapped may differ for each place, but the delineation of the opportunity places are determined by existing assets. Opportunity places should not be defined by or be limited to existing visitation patterns, the established visitation uses, or the existing infrastructure (e.g., roads, trails, visitor centres, comfort stations, overlooks). Specific attributes are analysed for each DIVERTIMENTO Pilot Project:

- asset classes
- asset ability to regenerate and conceal the evidence of visitor use or development
- asset ability to sustain visitor use
- interpretive potential of the asset and opportunities for connections
- asset significance
- primary interpretive themes

watching a great play or movie that you forget about time (day dreaming while driving – ever miss an exit?).

- **Entertainment experiences** – like going to a movie, playing a video game or watching a living history program.
- **Educational experiences** – the experience acquired teaches transmits knowledge, challenges critical thinking and requires problem solving, or new skills are learned.
- **Esthetic experiences** – watching the sun set, looking at and smelling wildflowers, being in and looking at a garden, visiting an art gallery, a museum, an architectural ensemble, a heritage site.
- **Escapist experience** – going on a long hike where you won't see another person – taking a canoe trip or getting lost in a good book.

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### 5.3.1 Active Participation

Heritage seekers do not passively observe lifelike through the flat screen TV or the museum exhibit. Therefore DIVERTIMENTO Pilot Projects should incorporate cultural history in their intervention area into the final product offering with extended interactive experiences that help the visitor understand local culture and learn. The list is not exhaustive: wild life tours, traditional cooking courses using traditional ingredients, hunting with hawks, secret tours, language learning, and embroidery courses, photography courses and competitions, bungee jumping and flying at scenic trails, making the own souvenirs etc. By utilizing local geography and nature as a unique selling point – link with local experts, e.g. a park ranger interacting with nature and animals, planting trees, tagging birds, sharing the history of the flora, fauna and tangible heritage assets form the built environment DIVERTIMENTO Pilot Projects can create the enabling environment for visitors to deploy their unique skills, and at the same time offer an interactive learning experience. The

**Fig. 48:** Castle Race-Fram, Slovenia  
Pilot Project PP4 (POZEIDIN TURIZEM)  
Visitors solving the game puzzle

DIVERTIMENTO Pilot Projects may offer heritage experiences seekers the chance to learn about traditional products and how they are made, the process, e.g. cooking schools, wine blending, grappa distillery, wildlife tours, how to surf, scuba diving, how to catch and fry the fish. Talk about everyday activities like schooling, medical, housing, transport, holidays, sporting events, festivals and connect thus the selected heritage assets of the territory to the local community.

Environmentally sustainable and responsible tourism is becoming a major concern for heritage seekers. DIVERTIMENTO Pilot Projects may demonstrate to the selected audiences how the local community is protecting the environment through recycling, solar energy, recycled or tank water, alternative energy uses. It is a duty for the Transnational Partnership to highlight and promote the completed Pilot Projects with commercialization potential into the local marketing strategies and materials.







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### 5.3.2 Variety and Adrenaline

Heritage seekers enjoy a variety of unique and personally compelling experiences on any single trip. Therefore DIVERTIMENTO Pilot Projects shall be offering multiple experiences and activities that incorporate the natural/ historical/ cultural aspects of each participating region. Pilot Project narratives shall not miss a chance to tell end users, consumers and visitors interesting facts about the area even if it is not expected (like a bike tour could include information on local culture, nature etc.). Heritage seekers place high importance on value for money and hence critically balance benefits with costs. Heritage seekers travel to experience the differences rather than the similarities and look for contrast from their day-to-day lives. Therefore all DIVERTIMENTO Pilot Projects shall:

- offer a contrast to normal life. Eg different food, physical activities, relaxation activities.
- sell the unique aspects of your product, e.g. activities that provides a physical challenge or unusual photo opportunity, cultural and natural assets, local insights, different foods, quirky facts, something new, something you can make or be involved in such as blending wine.
- exceed the usual consumer expectations.
- create a “Woohh!” factor or/and “Aha!” effect through strong customer service and cognitive engagement of the audience
- allow the co-creation of contents and the adding some personal touches, as planned within Activity 2.3 (EUROTHENTICA)

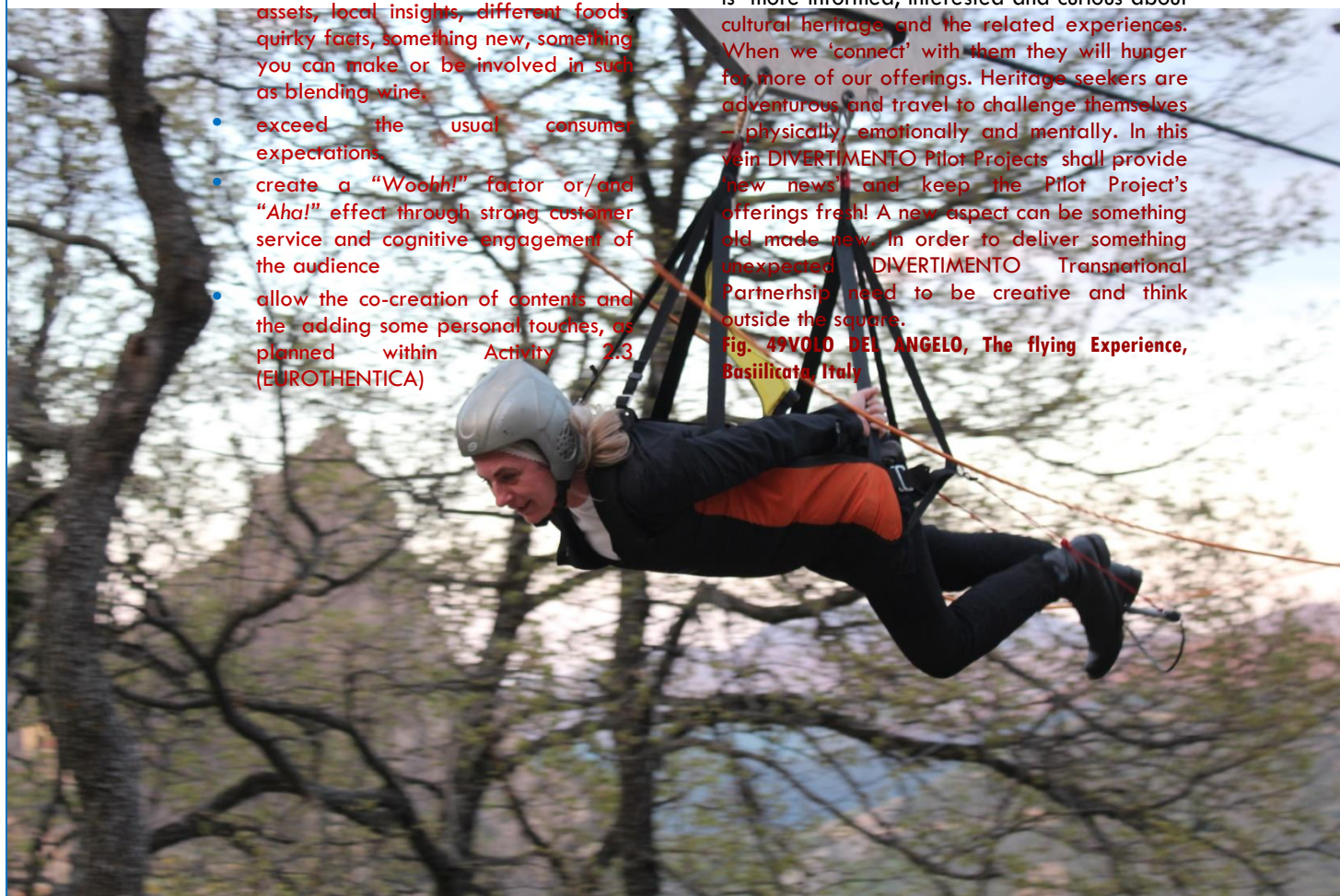
- Offer only what the Pilot Project promise to deliver.

It is imperative to collect feedback and quotes from the selected audiences, informally and formally so planners and experts can see if the Pilot Project can delivering what experience seekers expect. All DIVERTIMENTO Pilot Projects shall be looking at how a commodity, product and a service can be translates into experiences. Main considerations are:

- What ‘experiences’ does the Pilot Project Area offer?
- What is unique about the assets?
- What experience category can the Pilot Project offer?

It is important to look at opportunities to connect the Pilot Project with the local tourism businesses, heritage agencies and operators and to ‘bundle’ the regional products together with others and promote a stronger experience offering. To stimulate even greater interest and in turn ensure the success of the local “heritagescape”, it is vital to understand the characteristics and ‘needs’ of the audience, who is more informed, interested and curious about cultural heritage and the related experiences. When we ‘connect’ with them they will hunger for more of our offerings. Heritage seekers are adventurous and travel to challenge themselves – physically, emotionally and mentally. In this vein DIVERTIMENTO Pilot Projects shall provide ‘new news!’ and keep the Pilot Project’s offerings fresh! A new aspect can be something old made new. In order to deliver something unexpected, DIVERTIMENTO Transnational Partnership need to be creative and think outside the square.

**Fig. 49VOLO DEL ANGELO, The flying Experience, Basilicata, Italy**





### 5.3.3 Authenticity

Authenticity is a core value in the interpretation of heritage and can be central to the consumer experience. When consuming experiences, consumers are sensitive to whether the experience is 'real' or not. A 'fake' artifact would likely be remembered as a waste of time while the truly authentic one can be remembered for life: that is the difference between the real Aphrodite of Milos at the Louvre and a copy of Aphrodite of Milos in the souvenir market or even in another museum. Second, the service economy becomes increasingly impersonal as people are being replaced by machines. In the revolution of technology, people long for something that is genuine and authentic and that is why are striving to create their own points of enthusiasm. In the participatory culture consumers, have become prosumers, after having lost their faith in institutions. As a reaction consumers look for even more than before for authentic experiences and point of enthusiasm they may control, e.g. decide what is the most important for them to document, geo-locate and virally disseminate.

Authenticity relies on honest intention—what the tourist experiences should not be a construction designed to lead them into thinking that a heritage area's *genus loci* is one thing, when it is actually another. Or, that what the tourist is experiencing is 'the real thing', not a representation with 'staged authenticity'. These ideas are particularly relevant to cultural tourism, where an interpretation of place is often demonstrated to heritage seekers: they do not personally experience it unless they live in the region for some time. However, the need for authenticity in tourism experiences is hotly debated, and the desire for authenticity can often be damaging to the host local community as it places pressure on a constant need to be aware and to be on show. In other places an authentic experience may require no or minimal effort from the local community.

Authenticity is a core value in heritage conservation and can be central to the visitor experience. Authenticity in heritage also depends on a product that is fragile and nonrenewable. Authenticity from a conservation management perspective may mean being as historically accurate as possible in the scientific representation of historical events and artifacts. As a tourism experience, it is important to recognize that visitors are not only seeking

knowledge but also enjoyment through interacting with the past. Authenticity relates both to the representations of the past combined with visitor perceptions of authenticity and how they make sense of the heritage experience (Unesco 1994, carlsen et al. 2008b). Issues identified by practitioners included:

- Artifacts-souvenirs of poor quality related to well-known heritage "addresses" can be disappointing
- Artifacts spread all over the para-commerce sphere diminish the ideal of the "original artifact"
- In regards to heritage tourism large and intense flows have an impact on authenticity of the experience on site, both in terms of material conservation, impact on atmosphere and visitor flow movement
- Living history and costumes can be valued, but can detract from authenticity in the view of heritage conservationists.
- Opening all daylight hours has implications for services such as maintenance, garbage collection etc. impinging on the visitor experience.
- Elaborated and 'exciting' but inaccurate interpretations contradict agree goals/messages.

#### Cultural heritage expertise in conservation and promotion

Successful cultural heritage production depends on achieving a balance between commercial imperatives and a range of heritage values including historical significance, archaeological value, architectural and aesthetic importance and the significance of the sites to associated communities, in other words to strive towards a convergence of supply and demand. Proficiency in areas such as marketing, financial management and alliance building are essential attributes for those engaged in the cultural heritage sector as producers of integrative experiences. The latter have to consider both aims and goals of protections and conservation as deliver a quality interpretation both in situ and ex situ environments. Through lack of funds and failure to recognize the importance of required expertise, communities often depend solely on local volunteers and enthusiasts to meet all the challenging requirements of effective heritage management. Some successful practices included:





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- being part of formal or informal networks that share information and resources
- identifying key gaps in expertise for which funding is given
- revision and implementation of cultural heritage plans
- building working relationships with other organizations
- engaging skilled experts to assist with interpretation
- accessing the stakeholder pool to obtain permissions

### **Interpretation as an integral part of the authentic experience**

Interpretation provides meaning and understanding for the visitor. It is the major part of the experience for visitors to heritage attractions. Visitors generally want to learn about the site and enjoy themselves. Heritage tourism operators should develop an interpretation plan identifying objectives (what messages do operators wish to convey) and strategies. Good interpretation is provocative and may present multiple historical perspectives. Some key issues were that:

- Interpretation must be accessible to all markets and based on sound understanding of existing and potential markets.
- Communication methods employed must be appropriate to the experience and the market needs.
- Interpretation can be a means of influencing tourist behaviour at the site.
- 
- Successful practices identified included: avoiding physical impingement on experience through minimal use of signs use of 'strangeness reduction' through multi-language signs and interpretation forms that link the past with present understanding
- expertise in interpretation
- having a larger view of interpretation aims and direction
- use of multi-sensory and high tech communication methods.

Fig. 50: Castle Race, Race-Fram, Slovenia





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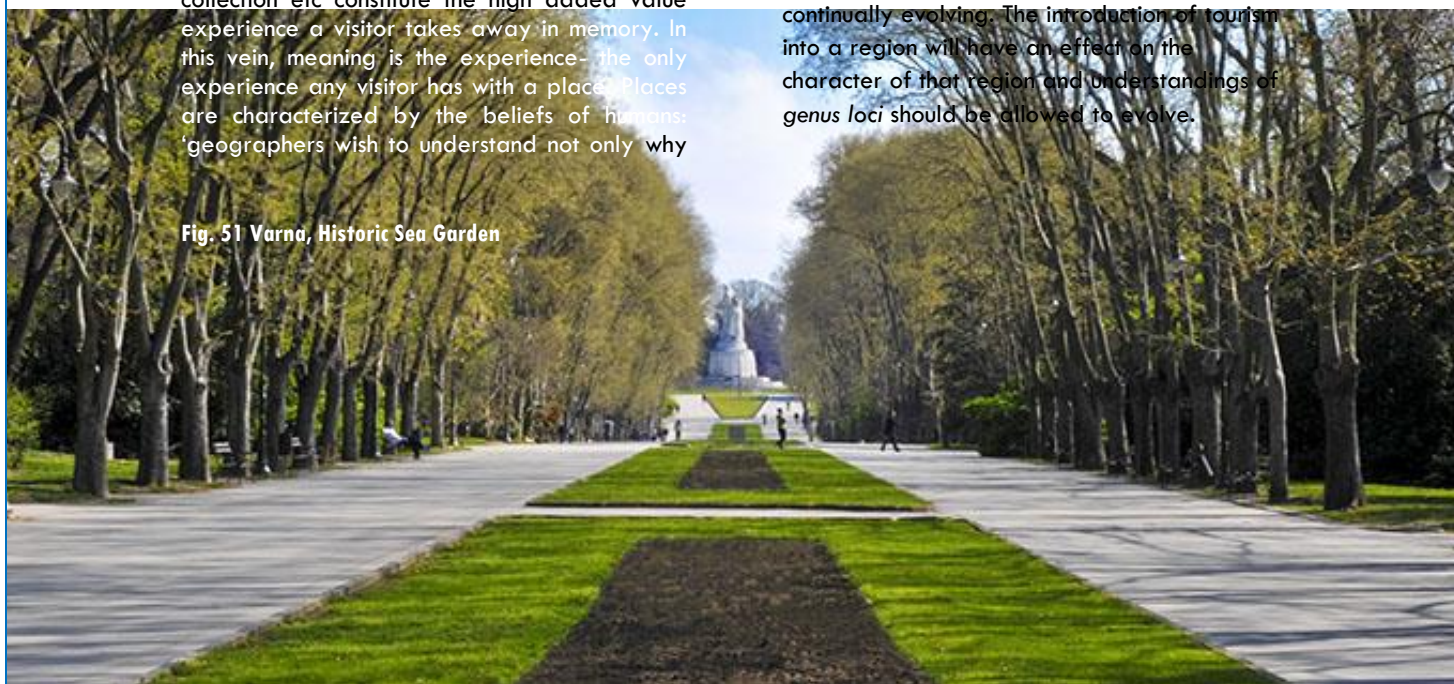
The sense of place is crucial to the quality of cultural experiences. The idea of location, especially location as it relates to other things and places, is absolutely fundamental. Location can be described in terms of internal characteristics (site) and external connectivity to other locations (situation); thus places have spatial extension and an inside and outside. Places involve and integrate elements of nature and culture: each place has its own order, its special ensemble, which distinguishes it from other places. Every place is a unique entity, however not all places do perform as such into the eyes of consumers.

Places are interwoven by a system of spatial connections and transfers; they are part of a framework of circulation. Places are localized as parts of larger areas, some are emerging and some are declining. With historical and cultural change new elements are added and old elements disappear. Thus places have a distinct historical component. Places have meanings, and meanings are embedded in the human nature and are contextual in nature. Meanings should create in them the sense of the place or the resource. Meanings are contextual in nature, including a linguistic, spatial and a social context. To understand the meanings of given items 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. Places are characterized by the beliefs of humans: 'geographers wish to understand not only why

a place is a factual event in human consciousness, but what beliefs people hold about a place. It is this alone that underlies man's acts which are in turn what give character to a place.

Places are complex integrations of nature and culture that have developed, and are developing, in particular locations, and which are linked by flows of people and goods to other places. A place is not just a 'where' of something; it is the location plus everything that occupies that location seen as an integrated and meaningful experience. The intangible attributes discussed here refer to the identifiable character or atmosphere of a heritage area, its sense of place or *genus loci*. This is more than the sum of the each observable part. In assessing intangibles it is important to note that these are based on human perception. When personal perceptions correlate within a group they become common perceptions. Features of *genus loci* may include site and collections, building masses in contrast to open space, local community entrance impressions, nodes for social exchange, ecologically sensitive areas, locations of traditional happenings, sites rich in historic or ethnic lore, and places known as special by the local population. Every local community, small town, and rural area has aesthetic and spiritual values like no other. A major component of planning and developing areas for tourism is respecting and interpreting such values for heritage seekers. *Genius loci* is a dynamic concept and the character of a place is continually evolving. The introduction of tourism into a region will have an effect on the character of that region and understandings of *genus loci* should be allowed to evolve.

Fig. 51 Varna, Historic Sea Garden





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Sustainability does not imply that things cannot change. Every destination has a character. However, some may be stronger than others. Strong ties between society and setting create a strong sense of place. Often heritage assets with strong characters develop slowly over a long time, and exhibit authenticity. Authenticity is determined by human perception. As the ideas of *genius loci* and authenticity rely on personal perceptions, they will be affected by cultural bias and social meaning. Age, gender, background and culture of origin will affect the cultural consumption pattern. EUROTHENTICA groups these perceptions into four categories of attributes and expectation of experience, distinguishing between the *physical*, the *social*, the *psychological* and the *behavioral* environment. The physical consists of the terrestrial or geographic setting; the social of the inter-personal and inter-group organizations that exist; the psychological of the images that people have in their heads; and the behavioral of those elements to which a person responds.

Different people have different travel motivations and they will look for and experience different intangible qualities in a place. Tourism is about selling these experiences. Therefore, the understanding of the *genus loci* of a place is of vital importance. For the purposes of this study, the intangible attributes (or sense of place) in sustainable tourism heritage assets can be described in four categories, similar to those above. Applying to both natural and built places, these categories can be described as capacities to create and to hold *physical* attributes, such as spatial, movement and natural parameters; *social* attributes, such as relationship and cultural parameters; *sensual* attributes, such as sensory and behavioral parameters; and *spiritual* attributes, such as emotion, time, memory and psychological parameters. These categories are discussed in the following sections.

Authenticity is a core value in heritage interpretation and central to the quality experience. Authenticity in heritage is connected on a asset that is fragile and non-renewable. Authenticity from a conservation management perspective may mean being as historically accurate as possible in the scientific representation of historical events and

artefacts. In the context of the EUROTHENTICA, visitors play an active role in the experience of heritage, rather than simply being a passive recipient of historical knowledge. It is of crucial importance to realize that the audience is not only seeking knowledge but also enjoyment through interacting with the past. Presenting original assets and dry knowledge disconnects the audience from the experience vehicle and leads to an 'in vitro image of the departed past'.

Authenticity relates both to the representations of the past combined with visitor perceptions of authenticity and how they make sense of the heritage experience. Observed issues and those identified along the process of developing the Transnational Cultural Route include:

- Too many visitors can have an impact on authenticity of cultural experience—both in terms of material conservation, but also impact on atmosphere (Venice, Lindos, Rhodes, Santiago di Compostela etc)
- Artefacts not part of heritage site can be disappointing (Black Forest Freiburg, animal decoration in coffee shops)
- Opening all daylight hours has implications for services such as maintenance, mowing, garbage collection etc ... impinging on the cultural experience
- Elaborated and 'exciting' but inaccurate interpretations contradict agreed goals/messages

Successful practices include:

- Real stories and people's connections with assets (Pierre d' Aubusson saves Europe from the Ottoman expansion; Giacomo Casanova escapes from the prison of the Ducal Palace in Venice)
- Products sold are locally made and relevant (Murano, Burano, Italy, Black Forest, Germany)
- Catering can be themed with heritage (Black Forest, Germany).
- Historic re-enactment can be valued by visitors (Freiburg, i.Br., Sighisoara, Romania)





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### 5.3.4 Physical attributes

Physical attributes are the combined effect of the natural and made features of a place as perceived and experienced by those who live or visit that place. The physical attributes of a place define character as much, if not more so, than other attributes. The Medieval Town of Rhodes is defined and marketed also by its natural physical attributes— marine environment Dodecanese islands, and sailing on calm, bright blue water. The relationship between the ground, the visitor and the view at the Moat of the Unesco enlisted Medieval Town in Rhodes, Greece provides vertical exposure, a sense of disconnection with the ground and an ability to survey the striking physical attributes of the place. This exhilarating physical experience, in combination with the magnificent visual appeal of the place, is highly memorable for heritage seekers and provides evocative promotional images.

DIVERTIMENTO is focusing on imparting an impression of the physical attributes of selected heritage places. This is mainly because images of these attributes can be easily framed, captured, manipulated and reproduced in a range of media. Other attributes, such as characteristic sounds or fragrances, or a sense of excitement, can be inferred in carefully arranged images of the

physical environment. The DIVERTIMENTO Pilot Projects promote the historical natural heritage within, around and outside the selected geo-locations with the significant physical attributes. Not all physical attributes are attractive; some places might have physical features that a person might find unpleasant. For example, places may be narrow and poorly lit and therefore create a sense of unease or danger; they may be crowded and full of people with no room to move or escape, or poorly signed and maintained (therefore potentially shabby). Conversely, spaces that are empty of people or far away may represent isolation. For someone wanting to get away from it all, an isolated attraction may be highly desirable.

Another individual might describe the same place as dull and atmospheric, in the absence of shops, other people and noise. Desirable physical attributes can extend to other aspects of nature like unique flora and fauna; biodiversity is a drawcard for some heritage seekers. The Spanish Pilot Projects in Majaricos has a strong perception of biodiversity and an association with nature due to the area's abundant wildlife, varieties of forest, littoral and wetlands ecosystems, and wildflowers. Both the terrestrial and marine environments are identified as a valuable asset.

Fig. 52 Galicia, Monte Facho, Cabo Fisterra





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Tourism can enhance but also compromise the physical attributes of place. Increased economic activity can supply the heritage seekers necessary to rejuvenate and maintain the built environment. Conversely, additional economic activity can lead to changes that reduce natural appeal. It is noted that efforts must be made to address visible signs of liquid

The physical attributes of a place are often the driver for an initial tourist attraction and the part of the character of the place most regularly projected to attract heritage seekers. Relevant considerations include:

- What is the value in categorizing heritage assets by their attractive physical attributes, such as heritage building, beachside, nature and forest?
- What are the important physical factors that support a quality experience for heritage seekers and the local community in rural and regional environments for each category?

waste such as onsite treatment and disposal of waste water, and other potential pollutants anticipated with increased tourist numbers, such as black water, litter, fumes from cars, trucks and buses, waste left in the national park and increased noise and light pollution. Light pollution is the increased night lighting in and around tourism developments.

- How do different types of heritage seekers view and use the spaces common in each category?
- Can inclusive tourism spaces be created both physically and socially in rural and regional heritage assets?
- Is there danger in concentrating on the promotion of physical attributes?
- For heritage based heritage assets, what impact does the longevity and level of construction of building types have on their form, authenticity and success?

**Fig. 53:** Cave Of Pertose, Italy. Pilot Project P2(UNICITY)  
Man-nature interaction and light management







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## 5.4 Sensory Attributes

There is a growing recognition that sensory attributes are an important part of the tourist experience. Relevant considerations include:

- Having grown up surrounded by particular sensual attributes, how can a rural and regional local community identify those sensory attributes attractive to heritage seekers? Once they are identified, how can these

attributes be expressed, marketed and protected?

- How much can rural and/or 'authenticity' be sacrificed to tourist appeal without destroying the essential sense of place?
- What are the effects of globalization and homogenization of goods and services on heritage seekers' experience?

**Fig. 54:** Multisensory Outdoors Experiences at a guided visit in the Abruzzo-Lazio-Milse National Park, Italy

**Fig 55-60:** Nationalparkhaus St. Andreasberg, Harz, Germany

Interactive Exhibit with sensory dynamics

Introduction to the subject matter with haptic experiences

### 5.4.1 Multisensory Attributes

Sensory attributes refer to the qualities of a place that are evoked through the five senses: the sounds, textures, aesthetics, forms and colors, smells, and tastes that together make a place sensory unique. Generally there is an emphasis on vision as the predominant sense yet there is a growing recognition that a total sensory experience is generally the most memorable. Newer attractions, particularly five star health retreats and eco-resorts, are providing guests with other sensual experiences such as night walks that emphasize bird and animal sounds, and bush tucker tours that include locating, tasting and cooking indigenous foods. EUROTHENTICA whole highlights the importance of creating opportunities where visitors can experience

individual features of each place included as part of the cross border heritage trail. This provokes not only an understanding of the context, but also a sense of anticipation by heritage tourists for visual delights, stopping points, opportunities for great day escapes, to break, breathe the clean air, take photographs, taste the local cuisine, shop the traditional products, enjoy scenic views, try indoor and outdoor activities, the list is long.

A best practice how to activate senses and perception in an indoor activity offers the Narrative Museum "the World of Fredrick II" in the Castle of Lagopesole in Italy. A detailed description into this approach offers MODULE 3 of the DIVERTIMENTO e-Course.







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### 5.4.2 Immersion

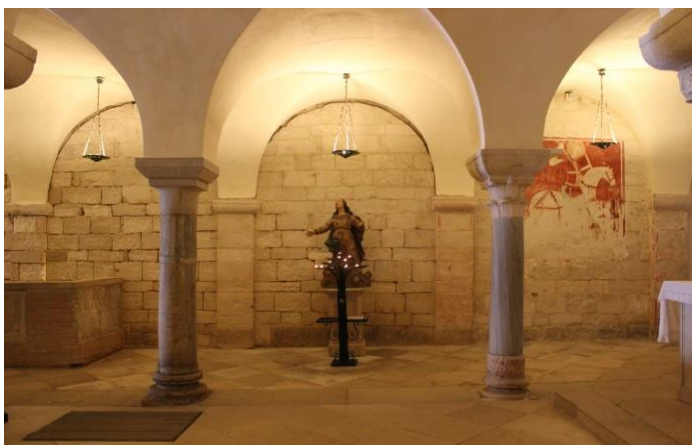
Spiritual attributes are the emotions and memories that a place evokes in a person's imagination. They are an integral part of human experience. Spiritual attributes are a result of a combination of other intangible attribute faithful character as against a character that is contrived, fabricated or shallow. Authenticity implies that there exists a factual base to *genus loci* and that this can

Fig. 61-62: Community Spirit, Freiburg, i.Br. Germany

Fig. 63-64: Cathedral of Trani, Italy

Fig. 65: Cathedral of Siena

evolve. Authenticity occurs when the own perceptions of a heritage area strongly align with what they understand is the common perception. This understanding develops through experience of the heritage area, speaking with residents and gauging intent, particularly of tourism operators and local governments, who may stand to gain financially or politically from misrepresentation.





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### 5.4.3 Social attributes

Social attributes pertain to the culture found in a heritage area and how that culture is perceived both by residents and heritage seekers. This perception may be based on a general or anecdotal perception of friendliness. It also extends to cultural identity in general. Culture and perceptions of culture arise from the interactions between residents observed by heritage seekers, and between residents and heritage seekers. Some perceptions will directly influence a tourist's choices. If a heritage area has a reputation for being 'friendly', it may draw more heritage seekers than a neighboring heritage area regarded as less friendly. Not all perceptions will directly affect choices in this manner, but they may add to the quality of the cultural experience. Rural areas are generally perceived as having an 'old-fashioned' approach to service, i.e. more

relaxed and provided at a slower pace than in bigger cities. However, bringing city-based service norms to rural and regional areas can also be self-defeating, as this can replicate the behavior many heritage seekers are seeking to escape. Heritage assets in rural and regional areas can have social and cultural characteristics that heritage seekers find attractive or intriguing. Relevant considerations include:

- What effects does tourism have on cultural identity of rural and regional heritage assets?
- How critical are perceptions of local community–culture and tourism interaction to establishing a successful tourist heritage area?

## 5.5 Drivers of Quality Experience

The quality of heritage products and experiences influences visitor satisfaction, which flows through to repeat visitation and word of mouth marketing. In the development context of the DIVERTIMENTO Pilot Project, quality refers primarily to quality of onsite experiences along the Transnational Cultural Route (WP5/Activity5.1/Output\_1) and quality of the digital experience via the DIVERTIMENTO iBook for iOS and Android operating systems (WP2/Activity\_5.2/Output\_3). This relates to visitor perceptions of the cultural heritage tourism product along the Transnational Cultural Route in terms of the appeal, intellectual challenge and raised level of visitor interest. The overall quality also encompasses associated experiences such as catering, cleanliness of toilets and ease of parking among others. Experienced quality is relative to price, the expectations of visitors and comparisons with similar ventures.

One of the most important determinants of quality is interpretation, which is considered separately in this report. Successful practices include obtaining visitor and en-user feedback, recognizing product driven by value and interpretation theming of the DIVERTIMENTO Pilot Projects, careful adherence to authenticity. The following issues relate to quality and authenticity of heritage products and experiences:

- design and presentation of interpretation
- amenities provision
- regulation of visitor flows so as not to detract from quality of experience and minimize visitor site impacts
- standardizing the quality of the experience to provide a consistent and reliable interpretive product
- management of experiences and emotions to inspire the co-creation of contents

Heritage seekers are sovereign and make their own choices, whilst their motivations may come in many forms. Specific attractions are mentioned as part of people's satisfying experiences, covering a range of features. Novelty, authenticity and uniqueness are generally outstanding features of quality experience. They include such aspects as natural monuments and scenic beauty, availability and nature of recreational activities, the experience of something that is unique or novel; the quality of products offered, such as the content, range and presentation of exhibitions, the range of experience diversity at place level and in direct proximity to a heritage asset. The drivers of quality experience are best described by the ranges and possibilities of the experience diversity. A degree of disappointment about



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range of things to see and do, which are inaccessible due to informational asymmetries between producers and consumers has been

expressed as general observation and refers to:

## INTEGRATIVE EXPERIENCE

- Accommodation — concerns about availability and prices, and the choices available
- Climate and weather conditions
- Quality of service and good facilities. Facilities are identified as both positive features of heritage seekers' experience and as among the least favourable aspects of the visit, or reasons why expectations were not met. They include:
  - The design and location of viewing platforms.
  - The condition of rent rooms and the provision of cooking, drying and washing facilities
  - The maintenance of other visitor facilities, including toilets, in a clean and tidy condition.
  - Uncomplicated and convenient facilities.
  - In information centres, room to move, look at brochures and information.
- The infrastructure of roads, including the condition of tracks/routes
  - The value for money that people received
  - Transportation issues, particularly the convenience of local transport networks, and the travelling time and rush, which can lead to exhaustion.
  - The accessibility of features and facilities, including car-parking at VIC centres and in cities
  - Shopping opportunities
  - Wildlife viewing experiences, if any
  - Museum, art gallery and/or other similar cultural experiences
  - The opportunities to experience uniqueness and authenticity from the natural, man-made and intangible environment.
  - The range of outdoor activities available
  - Opportunities to learn about and/or engage with local people and their traditions
  - A lack of distinguishing features
  - Degree of tourismification of a place and/or heritage asset
  - Perceptions of safety, familiarity and language barriers
  - The entertainment and nightlife available: a lack of nightlife in some places vs. seeing other places as cosmopolitan and mundane.

**Table 7:** Considering integrative experiences for the EUROTHENTICA

**Table 8:** Investigating Visitor Experience Diversity for the EUROTHENTICA

## VISITOR EXPERIENCE DIVERSITY

- 1 Cognitive and Engagement and at cultural heritage settings  
(Developing Prime Experiences, Documenting Points of Enthusiasm)
- 2 Restorative environments or experiences which create a sense of peace and calm.
- 3 Novelty or change, for new sources of stimulation and adventure, to explore the unknown.
- 4 Leisure as an opportunity for self-fulfillment, self-development or a source of meaning in life, vicarious competition, commitment
- 5 Learning or cognitive engagement, a learning experience
- 6 Belongingness, Identity
- 7 Social contacts
- 8 Services

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### POSITIVE USER VALUATIONS

- a healthy environment
- authentic cultural heritage
- creativity and intellectual stimulation
- health and personal relationships
- the personal touch
- comfort, convenience and good service
- privacy when desired

**Table 9:** Visitor Experience Expectations

### PURSUIT OF PERSONAL BENEFITS

- escaping from the stress of day-to-day life
- experiencing a change
  - 'collecting' experiences to 'brag' about
  - being physically challenged
- enjoying the finer things in life
- having fun and plenty of activity choices
- nurturing relationships
- meeting new and interesting people
- learning something about one's roots, a place, nature or a special interest
- 'connecting' with the cultural/natural environment
- food and wine
- festivals and events
- arts and culture living heritage
- country living
- coastal and marine experiences
- unspoilt natural environment
- soft adventure activities

The benefits people seek are personal and relational benefits, such as:

### PURSUIT OF RELATIONAL BENEFITS

- being authentic (not 'touristy')
- having a relaxed friendly pace
- having a range of choices
- being easy to get around
- pleasant Mediterranean climate
- offering excellent quality
- affordable (value for money)
- having friendly locals (willing hosts).

**Table 10:** Visitor Expectations Inventory

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### 5.6 The DIVERTIMENTO Experience Strategy

Experience opportunities are a means of identifying and determining the diversity of recreation opportunities for a natural area or a group of natural areas. It is based on the idea that visitor services quality is best assured by providing an array of opportunities suited to the full range of expected visitors. However, not all visitors seek the same experience or want to join in the same activities when they visit heritage places. Offered activities must be well planned and coordinated; otherwise conflict results when too many activities can occur at the same site at the same time. Experience opportunities provide a means for classifying the range of recreational opportunities and managing that range. It has been widely applied to recreation planning internationally, but particularly in natural areas worldwide, with the cultural heritage and built environment ranging only second to outdoor activities. That the EUROTHENTICA has set to:

- define the categories of opportunities across the Pilot Project Area
- estimate the demand for opportunities for the area(s) of interest.
- assess potential recreation capabilities of the area(s) to provide for different recreation opportunities using a resource capability analysis.
- identify current patterns of recreation provision and use along the ROS in the area(s).
- use the data from the e- and Quali Survey; determine where and how different opportunities should be provided.
- integrate recommendations from the previous step with those from other aspects of management (other uses)
- implement chosen alternatives

Each individual Pilot Project in the DIVERTIMENTO Area has a heritage journey map, which involves them into realizing the designed experiences and customize their preferred services. By understanding the different cultures of origin (e.g. German, British, Italian, Greek etc.) the DIVERTIMENTO Pilot Projects may launch a new cultural consumer profile that evolves each time local businesses and stakeholders as heritage entrepreneurs. These entrepreneurs will not be projecting their own wishes into the service, but will listening to heritage seekers asking for the views on the experiences in the territory of EUROTHENTICA. By obtaining these data through the Visitor –

and the Stakeholder Survey the Transnational Partnership can map the territory for new services and enhance existing services.

DIVERTIMENTO Transnational Partnership shall map the heritage territory entrusted to them for opportunities and trains local actors' onsite, so that interpretive services developed with the new business models adopted, are launched to the global-local market. Producers may have different solutions or/and different services and/or the same services with different solutions: DIVERTIMENTO Pilot Project are monitoring in real time what is the interaction and the feedback of clients in the new services created in participation by:

- **local actors**, preferably women and young, chronic unemployed, artists, people with physical disabilities
- **creative consumers** (the tourist, the traveler, the visitor, the learner etc.),
- **multilingual emotional maps** through the use of mobile technologies (smart phones, i-Pads and tablets), that are the right tool to document the emotional maps of heritage seekers and the experiences made at heritage place level, so as to benefit the tourism related businesses by spreading and disseminating the branded image of place products and services virally at global level virally in real time.

New mobile technologies enable visitors to map their emotions and perform viral marketing for the sake of places. The DIVERTIMENTO Pilot Project implements a 110 geo-location Connectivity Map with the immaterial assets of a given place and the services attached around them: in the course of the time places change and evolve significantly and every new layer added as a result of the specific evolution, transforms and hides the previous one. Active participation of connected consumers gains new significance, as the objective is to reclaim their hidden memories of hidden assets and put them together to provide a deeper understanding of the environment that surrounds them (rural, urban, coastal), enriching thus their overall place experience. At the same time, the use of the QR codes gives the opportunity to interact with the territory and its history by using smart apps.

DIVERTIMENTO is creating the enabling environment for Project Partners and trainees to learn how to create personal codes,



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so that they can transform personal experiences into digital content, connecting themselves with the assets and services of interest across the Project Area. In this way assets and services selected become fully accessible by the online platform, via computers or mobile phones, with the streetscape playing protagonist roles in the experience framework. The benefits for both producers and consumers are multiple:

- Get to know places and create collective experiences for a greater understanding of contemporary times.
- Create a dialogue between technology and society
- Promote citizens interactive participation with social and anthropological components
- Offer citizens a comprehensive and motivating image of the city they live in.
- Create new ways of virtual and real communication

The DIVERTIMENTO Pilot Project shall also identify what business opportunities can be created in a given place by originating a new race of entrepreneurs defined as *heritage entrepreneurs*, who can handle mobile businesses highly customized for connected consumers offering services that tour operators by definition cannot offer. Under this point of view the Project's Travel Aider (GA2/Act\_2.3/Output 5) is designed to address the selected target public by combining forces with the Project's Promotional Spot (GA4/Act\_2.3/Output 4) and the Project's iBook (GA4/Act\_2.3/Output 5) as follows:

- select 70 geo-locations by thinking about the experiences you have in the Pilot Project Area e.g., a rural community with culinary traditions, a spectacular view and scenery, historic buildings, World-Heritage listed areas, unusual nature, accessibility, outback etc.
- always strive to deliver something unexpected.

- provide tips on other attractions, things to do, places to see in the Partner Project Area outside of the territory of the 10 selected geo-locations e.g. at a B&B – local tours, local attractions, nearby cafes/restaurants/bars.
- think of the existing and potential heritage and business competitors as allies and not as enemies: this is a first step to create an effective stakeholder map.
- provide 'new news' in real time and with validated information
- keep the cultural heritage product offerings created by EUROTHENTICA fresh and alive: if a heritage asset is not signified, it might perform as old and insignificant in the eyes of visitors
- offer visitors of any type the opportunity to become involved in various aspects addressed by the Partner Pilot Project or advise them of activities that are available nearby e.g. on a farm stay, on a new cultural offer on a new culinary experience, offer them outdoor opportunities, as to shear a sheep or muster cattle, collect fruits, participate the wine harvest, make a great outskirt or indoors opportunities and last but not least make their own souvenirs
- offer immersive, interactive, active and adventurous experience.
- provide an opportunity for visitors and tourists to meet locals and come closer to the spirit of local communities
- provide easy-access to activities that will allow cultural heritage consumers, visitors and tourists to immerse themselves in the people, the lifestyle and the environment.
- highlight the unique selling point of the EUROTHENTICA product and the unique selling point of each Partner Project: perhaps there's something so unique about each Partner Projects that it cannot be experienced anywhere else in the world? If so, promote it!



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# 6 CULTURAL COMMUNICATION

Cultural communication is an extremely complicated activity: it includes many different topics and skills. On the other hand cultural heritage experiences foster active processes involving cognitive and emotional responses, combined observations and shared practices onsite/offsite promoting informal learning and support CH diversity. However the knowledge acquisition patterns in the cultural heritage domain along with the integration of new technologies into the CH experience remain under-researched topics. Although cognitive-emotional experiences build the prerequisite for the heritage experience, as users attach personal meanings to heritage assets, an effective cognitive-driven knowledge pattern across the EU for the informal learning modus in heritage settings is still lacking. The possibility for the (co) creation of validated contents in a participatory CH space with cognitive-emotional access to the values of heritage, that promote self-reflective and critical thinking, is widely ignored from the supply side perspective, e.g. cultural heritage agencies and institutions. In addition the strongly subsidized CH sector does not see the necessity to develop adequate communication tools with the public nor have any considerations whatsoever towards the diversification, sustainability and quality of the core cultural product, the heritage experience in situ.

DIVERTIMENTO acknowledges that any information presentation that disregards principles of human cognitive architecture is ex principio deficient. Therefore the condition of

perceiving novel information and knowledge in CH settings has been explored in order to facilitate learning in disguise. Assisted by a value-driven methodology to negotiate with creative crowds and prosumers, a new cultural heritage service with cognitive affinity is designed and implemented in the project area, whereas accessibility is ensured the DIVERTIMENTO Trilogy. However data acquired about the technology-intense experience as condition for cognitive accessibility has demonstrated that ICT alone cannot ensure the cultural heritage experience: the correlation of *'technology-driven experience intensity'* and *'asset-driven information'* has been revisited, considering the connectivity problems in the project area. It is common knowledge that cultural heritage settings are frequented by multigenerational- multicultural audiences. This particular audience cannot be satisfied with descriptive presentation of objects. EUROTHERICA has employed hermeneutics to establish a paradigm that heritage settings may operate as an informal learning space, where multiple views and different interpretations are openly dealt within a collaborative and participatory process. The triple correlation *'motivation-expectation-ICT use'* for an enriched experience has led to the design of an updated CH experience typology, expressed via the portable exhibition the 70 heritage narratives accessed via the iBook for iOS and Android operating systems.

### CULTURAL COMMUNICATION VideoEducation

Please click on the link above to watch Aldo Di Russo explaining the AV mission for cultural communication.





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### 6.1 Meanings

Capturing and keeping their attention high up during and possibly after the visit 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. Meaning should create in them **the sense of the place** or the selected heritage asset. Meanings are contextual in nature, including a linguistic,

spatial and a social context. To understand the meanings of given items 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. In this vein, meaning is the experience- the only experience any visitor has with a place.

**Fig. 66:** Castel Iagopesole, The World of Frederick II  
2<sup>nd</sup> PM COS/TOUR 699493/DIVERTIMENTO  
Visitors deriving meaning by interacting with the exhibits





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## 6.2 Heritage Significance

Heritage significance is the prerequisite to reveal to visitors the differences between old and historic, important and unimportant, essential and superfluous. If personal-relevant meanings are not created, places and sites and old, passing-by ruins. If meanings are created, then we view places and sites as monuments, national symbols, heritage of global significance. By managing inherent meanings interpretive products and services help create memorable tourist experiences, place bonding and place attachment. Meanings extracted from a visit to place, heritage or natural site, collection etc. constitute the high added value experience visitor receive for money and time spent. In this vein, meaning is the experience- the only experience any visitor has with a place. Creating connections, e.g. links between visitor experience and interests and the meanings of the resource is a crucial element for the length of stay and the value of visitor satisfaction. Connections can be subtle or sublime and relate to places, things, and ideas; they may be described as moments of intellectual and/or emotional revelation, perception, insight or discovery related to asset meanings. 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. 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 is being interpreted, an interesting story will always capture the audience's' attention:EUROTHENTICA tells the asset stories through in the i-Cloud through the iBook and onsite through the EUROTHENTICA. Both the EUROTHENTICA and iBook exploit written materials, signs, QR Codes, guided visits, videos, and other media to direct experiences that the visitor encounters along each DIVERTIMENTO Pilot Project.

The DIVERTIMENTO Pilot Projects are scheduled to provide information on important and interesting historic events that occurred along the Local Project Area, but it is the first hand experiences that shall be providing the first class interpretive experience at ancient temples, the historic houses, the battlefields, or the landscapes in which these events took place. To simply inventory heritage assets and then market a series of elements in the heritage area is not sufficient. All the intrinsic qualities an asset possesses must be pulled together into a cohesive and engaging story that serves as a unifying experiential tool.

## 6.3 Creating Emotions

Ideas, beliefs, values and traditions. Because stories are so effective at explaining the meaning of things, they're at the heart of interpretation. All heritage assets have a variety of stories to tell. It doesn't have to be the oldest or most impressive asset in a given place- 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. A prerequisite for successful interpretation is to capture the essence of the asset. If there are three or four really interesting aspects connecting the asset with the audience, they shall be linked together in a way that's memorable for the audience.

Creating emotional impact and regulating behavior to embrace values of heritage

including protection and conservation objectives, is the quintessence of a quality cultural heritage service. To focus on a concise story and avoid causing the audience suffer mental overload, the contents of the EUROTHENTICA are organized into storylines. These are the main messages, the audience carries away. Asset messages and meanings are easily communicated across a multicultural and multigenerational audience by telling stories that help them appreciate what's special about the places. 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 partners have interpreted an





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interesting story always captures 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 the initial plans.

**Fig. 67:** Castel Iagopesole, The World of Frederick II  
2<sup>nd</sup> PM COS/TOUR 699493/DIVERTIMENTO  
Visitors gaining emotions at the History Book Section







## 6.4 Storytelling

Storytelling, old as prehistoric times, is 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. All heritage assets have a variety of stories to tell. It doesn't have to be the oldest or most impressive asset in a given place— 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. A prerequisite for successful interpretation is to capture the essence of the asset. If there are three or four really interesting aspects connecting the asset with the audience, they shall be linked together in a way that's memorable for the audience.

### EMOTIONAL IMPACT

Creating emotional impact and regulating behavior to embrace values of heritage including protection and conservation objectives, is the quintessence of a quality cultural heritage service. To focus on a concise story and avoid causing the audience suffer mental overload, the contents of the EUROTHENTICA are organized into storylines. These are the main messages, the audience carries away. Asset messages and meanings are easily communicated across a multicultural and multigenerational audience by telling stories that help them appreciate what's special about the places. 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 partners have interpreted an interesting story always captures 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.

EUROTHENTICA intends to provide meaning and understanding for its visitors. It is the major part of the experience for heritage seekers at heritage attractions. Heritage seekers wish to learn about culture and heritage in a recreational and restoring environment. Meaning and understanding frequently comes from the interaction between heritage seekers and the interpretation offered. Acknowledging the fact that cultural heritage is often contested and dissonant, we need to be aware of the co-creation of meanings based on existing values and beliefs. Conflicts are intrinsic to the nature of heritage, therefore interpretation within the EUROTHENTICA is provocative and may present multiple historical perspectives. Key issues include:

### ACCESSIBILITY

- Interpretation is accessible to all and based on sound understanding of existing and potential audiences as well as the social, historic and archaeological validation of contents. Accessibility is ensured by 110 QRC in the territory and the app for iPhone and Android. Communication methods employed are appropriate to the experience and the market needs. Across the Partnership have been utilized audiovisual, guiding, signage, story boards of the Cross Border Heritage Trail and costumed interpreters
- Interpretation has been used as a means to guide tourist behavior at the site, e.g. directional signs, site design (pathways, barriers), media listing options for activities (e.g. timetables, location maps).
- Successful practices included: avoiding physical impingement on experience through minimal use of signs, e.g. use of QRC instead of big signage boards

### FAMILIRIAZATION

Familiarization and strangeness reduction have been achieved by the use of bi-lingual signage in English and the national languages involved namely Greek, Bulgarian, Italian,



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Romanian, Hungarian, Croatian and Slovenian. In addition interpretation contents that link the past with the present have been extensively utilized.

### QUALITY INTERPRETATION

- contractors/consultants to access expertise and ensure quality

- having a larger view of interpretation aims and direction. This can increase cohesion and consistency of
- messages and media installed over time,
- use of multi-sensory and high tech communication methods. This adds appeal to experience and increases impact on heritage seekers

## 6.4.1 Basic principles

Interpretive design communicates cultural values by connecting the tangible form with the intangible meaning within the limitations of the processing time:  $\frac{3}{4}$  of a minute per each interpretive unit (panel). Interpretation of selected assets is built upon one central message (overall idea/theme) that is the quintessence of the whole interpreted content. The central message is expressed in one complete sentence in way that it relevant to visitors. Unknown elements are presented in a way that parallel processing is avoided and information provided assists on how to recognise and distinguish novel from known content.

### TITLES AND HEADINGS

Text blocks are structured by sub-headings to facilitate navigation and support the eye scan path movement within a set frame. Titles and headings that provoke interest and capture the attention capitalize on known stereotypes. The title of the Slovenian game *"The Last Conspiracy"* is capturing attention through an adventure promising title. Heritage Narrative 15 (GR) *"Room with a View"*, dealing with the Hospitaller Hospice St. Catherine, built in 1391, is capitalizing on the 1985 James Ivory film success of the homonymous E.M. Forster book in 1908. Heritage Narrative 16 (GR) *"Sailor of Fortune"* dealing with the Sea Gate in Rhodes, Greece built in 1401 is using a stereotype to connote adventure and raise curiosity, while Narrative 10 (GR) *"Médecins sans frontières"* dealing with the First Hospital of the Knights in Rhodes built around 1420 is capitalizing on the international renowned medical organization.

### MESSAGE STRUCTURE

Longer text bodies are avoided and each sub-unit is limited to 120 words at maximum. Each sub-unit provides for a highlight and all 3 units present the asset-related story. Each heritage narrative is limited to 250-300 words per heritage narrative. Narratives are composed of 3 sub-units. A transition links each sub-unit to the next one: the title of each sub-unit forms the transition.

### AUTHORING STYLE

Heritage narratives are concrete: concepts, facts and processes that are difficult to be perceived are presented within the WM limitations. Noun phrases, adjectives and adverbs are avoided. The use of the passive voice is avoided, while the present tense is dominating the scene. Written language is to the point and as expressive and concrete as possible. Technical terms are strictly avoided and explained, if so, within WM time spans. Rhythm and style alterations are inserted to re-liven the prosaic style. Sentences have an average of 20 words at maximum, while texts are proofread to eliminate spelling mistakes.

Within heritage narratives stories are listed along with of the key elements of each one. Maps and diagram are created for matching the story elements to the locations where it is envisaged to provide interpretation. To find the best way to arrange the story elements is the main challenge of the project interpretation. If experience seekers 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.

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.



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However the logistics of a given site or space and even the time may not always cooperate with your plans. Within heritage narratives stories are listed along with the key elements of each one. Maps and diagram are created for matching the story elements to the locations where it is envisaged to provide interpretation. To find the best way to arrange the story elements is the main challenge of the project interpretation.

### 6.4.2 The Integrative Picture

An imperative task for the EUROTHENTICA is the effort to link tangible aspects of heritage assets presented to the audience to their intangible meanings by connecting the visible form with the invisible meaning. Common threads between the asset and the rest of the world are needed to facilitate understanding and appreciation of the asset. If the audience understands understand how heritage offered is relating to the bigger picture, and why the asset is important, all satellite resulting services in heritage places acquire a special added value. To help any audience make sense of a given asset, the EUROTHENTICA links the majority of heritage assets presented to the bigger picture. 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. Context development is asking a series of "w-questions" that help you link a simple fact to a much larger chain of events. By making that link, the asset significance is explained and the audiences understand why it should care about it.

Interpretation is the process of looking for links between themes and assets to find the best way to tell the local heritage story. When you put the story together, strive to create a visitor experience that is both authentic and unique. In its simplest definition, interpretation tells true and compelling stories of places, people, and events. Interpretation facilitates a connection between the interests of the visitor and the meaning of the heritage seekers. Interpretation is communication process that forges emotional and intellectual connections between the interests of the audience and the asset meanings:

#### AVOID TECHNICAL JARGON

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

- **Is the experience educational?**

Yes!

- **Is interpretation similar to formal education?**

No, the audience is not captive - they do not have to be in your audience, and they will leave if you are boring.

A quality experience is:

- **Pleasurable**

People participate in cultural and heritage tourism for pleasure. Certainly, this can involve learning, but it must be enjoyable.

- **Relevant**

People are interested in things that they care about - themselves, their place, their peoples' history, their concerns, etc. Effective interpretation builds on these interests.

- **Organized**

Most heritage seekers do not want to work very hard to gain benefit from their visits. Make it easy for them to understand and appreciate what you are trying to convey. This is best done by carefully organizing the interpretative programs so the visitor knows "where they are going."

- **Thematic**

People respond to stories and concepts better than "just the facts. They remember general ideas and incorporate them into how they think and act. To effectively engage the audiences, interpretation must have a clear story line.





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### Basic principles of interpretation:

- Relate what is being displayed or described to something within the personality or experience of the visitor.
- Information alone is not interpretation. Information is essential to good interpretation but it should not stop there.
- The primary aim of interpretation is not instruction, but provocation. Interpretation should aim to present a whole rather than a part.
- Interpretation addressed to children should not be a diluted version of the adult version, but should follow a fundamentally different approach.

The EUROTHENTICA is designed on the following principles:

### COMMUNICATION AND INTERPRETATION

Interpretation is a fundamental function and it is considered a major focus of planning and development of the EUROTHENTICA and the Cross Border Heritage Trail, which determines the types of activities and facilities that are needed.

### HERITAGE ASSETS

Heritage assets are evaluated and identified is a range of topics that the local community supports to tell the best story. There are many topics for interpretation – artists, performances, history, geology, wildlife, etc. that have been employed to offer a fascinating heritage narrative.

### INTERPRETIVE THEMES

Interpretive themes have been developed for the heritage narratives. Brainstorm meeting have been performed in GA3. Topics have been narrowed to allow the selection of best ideas from the brainstorming session. Themes shall be written as complete sentences. Themes tell important story about the heritage places selected in GA2 that is relevant to the visitor. Themes are made appropriate for the audience. The theme is of personal interest to the presenter. Authors and interpreters have sufficient knowledge about the theme.

### HERITAGE NARRATIVES

DIVERTIMENTO Transnational Partnership shall match heritage narrative contents to

intended audiences as the EUROTHENTICA intends to meet the needs, interests, age, gender, and ethnicity of your audience.

### HERITAGE OBJECTIVES

The EUROTHENTICA aims to offer heritage seekers to have a enjoyable and beneficial experience. The program can also accomplish other things. The "tangible" elements of the heritage narratives help illustrate broader and deeper "intangibles" that can affect how the international audience thinks and acts in the future. The biggest operational decision taken by the Partnership is to use a multivision and an iBook based on cultural heritage communication and interpretation. This decision has major implications for cost, liability, and the broadening of the audience who can exploit at local level the commercialization potential of the Pilot Projects.

### VALUE AND CREDIBILITY

The value and credibility of the EUROTHENTICA largely determines the value and credibility of the 110 heritage assets presented in it. Follow-up programs and activities do not have to be high-tech or expensive; however, they must be credible, well designed, and executed with value.

### EVALUATION

Interpretation is a combination of art and science. Both of these perspectives require constant monitoring and modification. We learn as we go. Audiences change. Sometimes even the "facts" change. Interpretive programs must be flexible and easily modified to meet new conditions. EUROTHENTICA has devoted to the evaluation an entire Activity within GA1 with EUROTHENTICA to be evaluated by the Project's Quality Control Committee.

Interpretation is a means of communicating ideas, feelings and values that helps people enrich their understanding of natural and cultural values. Information is factual material that conveys or imparts knowledge and is generally designed to reach a broad audience. Education is a formal process of teaching skills, knowledge and concepts that lead to greater understanding of natural and cultural values. It generally targets students, teachers and others with a commitment to learn. Interpretation is the art and science of connecting visitors, such as recreationists, tourists, guests, clients, and customers with ideas, heritage assets, and

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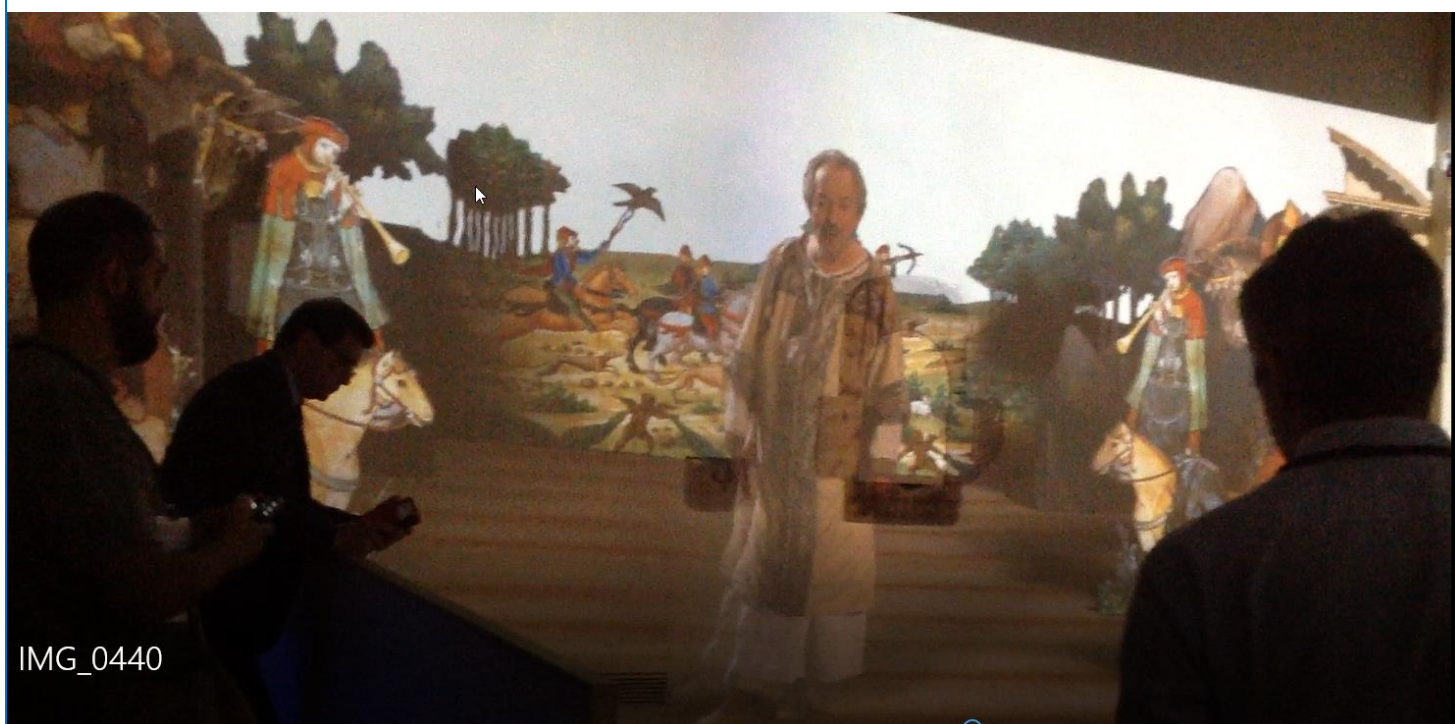
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opportunities for engagement and learning. At its best, interpretation is:

**Fig 68:** Visitors and moving Actors in the Light Performance at Castel Lagopesole, Italy. Hall of the Court  
Pilot Project PP2 (UNICITY)

- **A mission-based communication process** that engages visitors and helps them make a meaningful connection with the agency and the heritage assets they manage.
- **A service** that considers the needs, wants, and interests of the visitor to enhance cultural experiences before, during, and after their visit
- **A management strategy** that can be used to increase visitors' appreciation of and sensitivity to site heritage assets.





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### 6.4.3 Content Validation

In the last two decades a fundamental shift is occurring in economy and technology: more-informed, demanding, and time-scarce consumers are looking for services that can help make their lives easier, more productive, and more enjoyable. Hand in hand with the experience economy pervasive media have changed the way people interact, work, deliver services, and create products and values. The CH Sector is facing a new reality: heritage seekers share their experiences in the social networks, whether positive or negative, influencing the decisions of others and thus regulating supply and demand. Scholars document that CH consumption is stratified by education and not by class: skilled individuals self-design collaborative consumption at heritage places. The challenge for the CH Sector and its stakeholders is to become 'smart' enough through developing the dynamic capabilities required to respond in 'real time' to trends expressed in the real time data.

Experiences, e.g. interactions with time-space, people, and products and services, constitute the quintessence of culture, empowering personal and collective identities, self-reflection, critical thinking, protection and sustainability of cultural legacy. Although cognitive-emotional experiences build a significant parameter for the convergence of supply and demand in the cultural heritage sector, with 77% of the EU citizens declaring culture as important for everyday life, there is not a methodological reference framework in the project area to ensure the cognitive-emotional access to the values of heritage and the (co) creation of validated contents (EUROSTAT, 2011). Being strongly subsidized, the CH sector is not business oriented and considerations towards the diversification, sustainability and quality of the final product are yet in their infancy, leading to lesser quality information with fewer opportunities for

meta-cognition and critical thinking at heritage places. In this way the added value resulting the multiple uses of cultural heritage is not noticed in the turnover as indication of significance, because the main outputs are intellectual and intangible.

Cultural growth is linked to the presence of particular tangible assets, such as monuments, museums, heritage sites and historic cities, natural attractions and landscape. CH operators try to attract consumers, merely focusing on the tangible form of heritage assets, exploiting at the maximum their visibility in the landscape, while the intangible dimension, the meaning hidden in the tangible form is neglected. While heritage seekers view heritage setting as knowledge cells in and informal learning context, where individuals may become self-providers and distributors of knowledge utilizing social media-driven platforms, cultural heritage authorities hold the monopoly of information and often reject the individual expressions and aspects about heritage assets as untrue. In fact some individuals expressions can be hold true, while others cannot: the conditions and means to produce validated knowledge patterns and establish a new learning paradigm in CH settings shall be researched in depth.

To develop a validated and meaningful heritage narrative DIVERTIMENTO has applied triple source verification. Heritage assessment in the project area has been undertaken to supports asset identity at *spatial* (global, national, regional, local), *scientific* (research, technical), *historic*, *aesthetic*, *social* (national, community, group, family personal), and *spiritual* (tradition, religion, rites and beliefs, lifestyles) level. Each DIVERTIMENTO Pilot Project has produced an Authentication paper that ensures that language, style, narrations and AV materials are copy-right free and free of plagiarism.





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# 7 RECREATIONAL LEARNING

Cultural heritage places are by nature a mix of locations, consumers, businesses, organizations and services. The intangible nature of a heritage place requires a complex layering of information presentation until it is ready to perform as a concrete entity in the cultural heritage consumer's eyes. Time lack is a feature of post-modern society; leisure time is thus treated as more precious than ever. Accessibility to resources and ease of experiencing the heritage place, the efficiency of transportation systems are critical considerations for cultural heritage consumers. The time needed to find information, to book a hotel, to reach a heritage site or an artisan workshop, to attend a cultural event on time, the distance cultural heritage consumers have to travel can directly influence the length of stay in the heritage place and level of expenditure in situ. The 'Quest' for heritage seekers seems to be the acquisition of information with asset value. User-friendly, validated, quick to access information impinges on the way cultural heritage consumers spend their time, where they go, what services they use and ultimately on the expenditure. However, in reality even World Heritage Sites sometimes fail to provide for cultural accessibility: web site, brochures, maps, and information outlets usually cannot act as decision and behaviour formatters. The role that place related sectors have in providing credible information to cultural heritage consumers e.g. guide books, travel writers, information and visitor centres, national, regional and local tourism organizations, cultural heritage place related web sites, DIMMS (Destination Information Management and Marketing Systems), signage and signposting need to be investigated. Providing appropriate and stimulating information before and during the consumption phases can be one of the most effective strategies for emerging cultural heritage places to attract consumer flows.

The accessibility of heritage places is decisive for its proper identity and hence the difference in the market. Physical accessibility includes information about place relevant

infrastructure, spatial information and signage including segments such as accommodation, catering, transport means, as well as event calendars and admission hours at cultural institutions, opening hours of shops and restaurants, public transport plans etc. Cultural heritage consumers can be informed about prices and pricing policies of the regional place product including all product segments, whereas mental and emotional accessibility is mainly concerned with heritage presentation and interpretation.

A key area of recreational learning is the development of experiences through active involvement in cultural activities. Research demonstrates that success depends on the quality of information presentation (Language and instruction are essential for the inheritance and transformation of culture ascribed particular importance to culture and culture artifacts, in material and non-material form, across all fields of human activity. A significant number of individuals and organizations within the cultural sector operate informally or have ineffective methods of presenting information hence the quality of information are significantly compromised. Cultural heritage leisure settings can be of great value in the learning process, provided that they are used actively to develop understanding and practice of relevant heritage phenomena. Gardner's theory (1983) of multiple intelligence (linguistic, logical-mathematical, spatial, musical, bodily kinesthetic, inter-personal and intra-personal spiritual intelligence) helps to explain why people learn, remember, perform and understand in different ways according to the strengths of those intelligences. In leisure settings, however, learning experiences are not imposed by conventional instruction methods: Learning is tailored to non-captive audiences, a fact that differentiates instructional design from formal academic settings. In contrast to formal education, where learning motivation is often dependent on fear of punishment or on forfeiture of reward, learning content must be willingly embraced by cultural heritage consumers. Recreation audiences select freely



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to attend or ignore communication content; in addition, cultural heritage consumers' perspective regarding the experience and the learning outcomes may be secondary to recreational objectives. Interpretive products and services should therefore offer enjoyment and relevance to audiences based on clearly organized message nuclei, if they are to attract cultural heritage consumers. In this vein cultural heritage managers may meet an audience's demand, which prefers educational interactive entertainment to passive observation.

Research into experiential and situated learning suggest that humans can be divided into those who prefer to perceive concretely through sensing-feeling, or thinking. They may then prefer to process these new experiences actively through doing, or reflectively through watching. These differences can be related to the dominance of either the right brain (to which is attributed concrete, non-rational, intuitive and non-verbal thought) or the left brain (to which is attributed abstract, rational, analytical and verbal thought). Experiential and situated learning frameworks are flexible enough to be designed to suit many different learning styles. Heritage places and settings are ideal centers for self-directed learning, learning entirely outside the formal education sector. Instead of working to a fixed curriculum, self-directed learners take the initiative in deciding their own learning programs according to their own interests. Most successful self-directed learners developed their knowledge through learning networks rather than in isolation, were extrinsically- orientated and saw themselves as part of a wider learning community. Trying to promote self-directed learning using extensively cognitive and emotional components, DIVERTIMENTO employs presentation modes that rely on concept mapping that respects principles of human cognitive architecture. It strives to interpret heritage assets in a manner that enhances cultural heritage consumer experiences, conveying at the same time distinctiveness (*novel elements*), authenticity (*original elements*) and familiarity (*common elements*) while keeping cognitive loads balanced.

Non-captive audiences are multicultural, multigenerational audiences, exploring novel information, potentially connected with their own pre-understandings and prior knowledge in a hermeneutical sense. Hermeneutics is a philosophical school of thought, which attempts to clarify the conditions in which understanding takes place. Among these conditions are



examined prejudices and fore-meanings in the mind of the interpreter. Understanding is therefore interpretation, which uses one's own preconceptions so that the meaning of the object can really be made to speak to us. Understanding is thus not a merely reproductive, but a productive process, since interpretations keep changing during the process of what is being understood.

**Fig. 69-70:** Acropolis of Athens: Sino-European Audiences with different prior knowledge level and different expectations attended a Guided Visit

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## 7.1 The Principles of EUROTHENTICA

Heritage settings are ideal for self-directed learning, a learning modus entirely outside the formal education sector. Instructional design for non-captive audiences differs drastically from the one conceived for formal academic settings. Instead of working to a fixed curriculum, self-directed learners take the initiative in deciding their own learning programs according to their own interests. Successful self-directed learners develop their knowledge through learning networks rather than in isolation, are extrinsically orientated, intentionally and highly involved in a pleasure generating process that may alter their knowledge, attitude and beliefs. Such learners develop their own intentional learning strategy through cognitive processing of information. By incorporating educational elements in recreational settings, heritage operators will certainly meet an audience's demand, which prefers educational interactive entertainment to passive observation. In contrast to formal education, where learning motivation is often dependent on fear of punishment or on forfeiture of reward, learning content must rather be willingly embraced by cultural heritage consumers. Recreational learners select freely to attend or ignore communication content; in addition, cultural heritage consumers' perspective regarding the experience and the learning outcomes may be paramount to recreational objectives.

Familiarity and/or expertise are both results of prior knowledge, which is composed by in situ and virtual experiences, experiences of others, by means of visual, verbal and sensory stimuli and last but not least by information acquisition through ongoing research. Input gained and stored in long term memory forms the personal prior knowledge depot. Prior knowledge facilitates information processing, but it not always available, especially when cultural heritage consumers are confronted with symbolically hermetical objects and landscapes.

In order to create a mental bridge to selected phenomena, and make the novel seem familiar by relating it to prior knowledge in a much shorter time period and more entertaining

way, information relevant for a multicultural, multigenerational heritage audiences shall be restructured according to principles of human cognitive architecture, such as eye scan path movements, the general cognitive ability *g*, category learning, the ability to perceive information, retain and evoke mental representations and memory capacity. The basic process, besides economic and place planning considerations, is a complex series of various cognitive procedures piled one over the other. A limited working memory capacity to deal with visual, auditory and verbal material is presupposed as well as an almost unlimited long-term memory, able to retain schemas (mental representations) that vary in their degree of automation. Heritage presentations destined for non-captive audiences in recreational learning environments that ignore working memory limitations are ex principio deficient. There are three types of loads we consider in EUROTHENTICA:

- The intrinsic cognitive load (ICL) affected by the intrinsic nature of material cannot be altered by instructional interventions; it depends on the interactivity of the elements, on the nature of the material to be processed, on cultural heritage consumers' grade of expertise;
- The extraneous cognitive load (ECL) is generated by the manner in which material is presented rather than by the intrinsic characteristics of the material and by required activities. It may be altered and determined by instructional interventions;
- The germane CL (GCL) reflects the effort that constitutes schema construction and may be increased by instructional interventions.

Visual and contextual information have been examined on its intrinsic and extraneous loads and restructured for the average healthy adult: low interactivity elements serially processed interact minimally without imposing a heavy working memory load. Interactions between elements of high interactivity material require simultaneous processing by the working memory and therefore result in a high ICL. Reinforcement of the association chain was sought through the extensive use of schema construction and schema automation using extensively analogies and metaphors based on prior knowledge.





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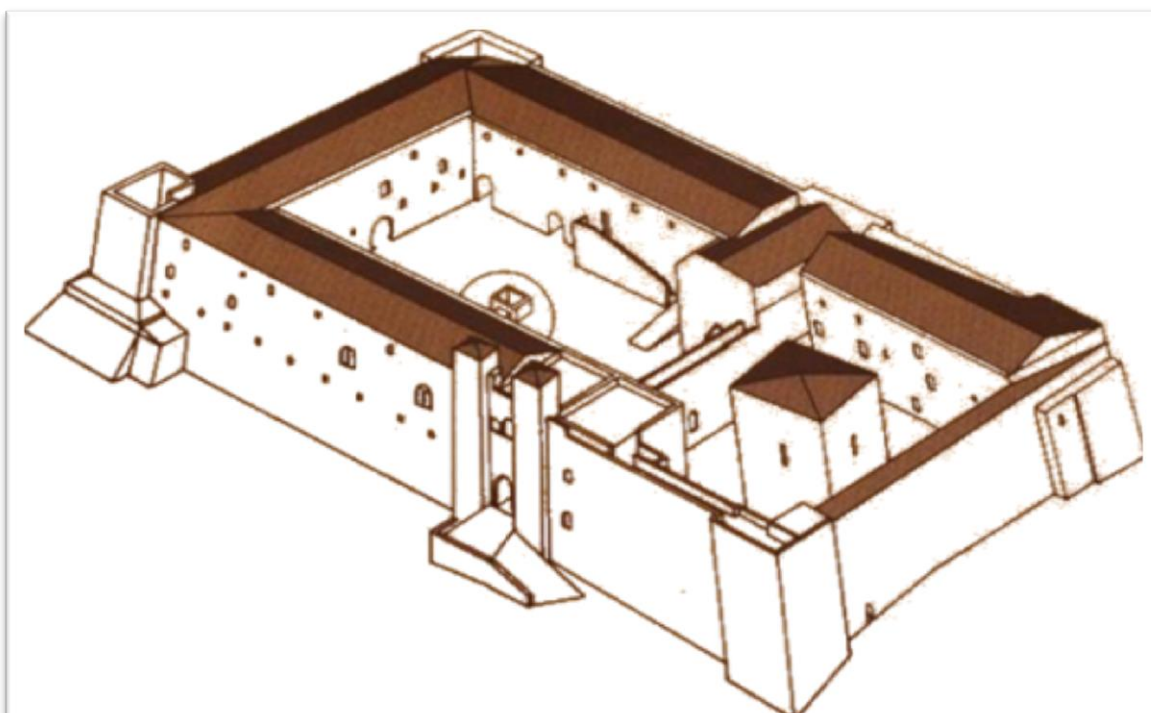


### 7.2 Awarded Best Practice

*"The World of Frederick II"* is simultaneously museum narrative and multimedia performance easily mutating from one format to another, while capturing and keeping the audience's attraction. It is divided into two parts: the construction of a *Narrative Museum* in the interior, and an evening performance, based on innovative languages which through the use of advanced technologies integrate imaginary scenery to the outstanding performances of distinguished actors of the Italian theater. It is peopling the Castle with stories and connections for visitors from *"The World of Frederick II"*.

**Fig.71-72:** Lagopesole Castle, Basilicata, Italy

Through carefully designed experience opportunities at a cognitive, emotional, haptic and multi-sensory level, visitors cease to gaze saying farewell to simple entertainment. They become instead integral part of the excitements of the life in the Court, getting to know historical and political events, meeting the personalities that marked the Emperor's lifetime, first and foremost the Emperor himself. According to statistics, the Castle with very low visitation before the opening of the Narrative Museum, has received in 2015 at its premises 15.000 visitors.





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Heritage is consumed for very different and sometimes conflicting reasons. Providing opportunities for a wide range of visitor experiences is an important part of cultural communication. By offering a diversity of settings, visitors can select which experience(s) match their motives. Also planning for a diversity of cultural experiences helps to avoid the conflicts that often occur among visitors who want different things from their visits. Traditionally, exhibition narrative exploits the notion of static vision since it enables a detached interaction with the object on display and its sensorial qualities.

The novelty with “*The World of Frederick II*” is the vibrating emotion stimulation, generated by an interactive experience floorplan, that is framing the experience from the first to the last floor as trends in architecture and urban design. By moving from one hall to another, visitors are transcending into a new experience. Each hall becomes an new experience with a different staging, background and mechanics, hidden surprises, stories, and events embedding visitors into the process. Each hall is physically and mentally connected to one another, without which, a holistic experience, cannot be delivered. Across the halls of “*The World of Frederick II*” visitors are offered an experience mix that involves visual, auditory; haptic; sensomotoric; cognitive and emotional stimuli. Each experience is designed with a different educational and behavioral objective aiming to produce a cognitive-reflective attitude through the power of emotions, of the unexpected, of

the artistic surprise enabling the symbiosis of theory and pragmatism in the artwork.

Creating emotional impact and regulating behavior to embrace values of heritage including protection and conservation goals, is essential for creating better and more sensitized citizens. To focus on a concise story and avoid causing the audience suffer mental overload, the Narrative Museum is organizing its contents into stories. Each story is deliberate and includes the main message, the audience is carrying with. Instead of a chronological array of series and facts the *Narrative Museum* is providing a clear focus for *connections* with the faces, places and events in the life and the world of Frederick II Hohenstaufen demonstrating the cohesive development of relevant ideas across the different experiences acquired in the halls. The stories relate to places, things, and ideas that prevail in Frederick’s life, or they are moments of intellectual and emotional revelations, perceptions, insights or discoveries related to the meanings of Frederick’s era and his achievements in politics, law, science and the arts. The heritage narratives produced are linking the tangible form with its hidden meaning, signify the items presented and thus unite the two halves in a meaningful way, delivering the learning outcomes. In 2015 “*The World of Frederick II*” has been made first address in Italy and third address worldwide for the emotional impact of the visit, which engages the body with tactile and sensomotoric experiences. The table below presents the learning outcomes:



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| CASTEL LAGOPESOLE                            |  |   |   |  |   |   |   |
|--|--|---|---|--|---|---|---|
| Narrative Museum “The World of Frederick II” |  |   |   |  |   |   |   |
| VISITOR EXPERIENCE FLOOR PLAN                |  |   |   |  |   |   |   |
| EXTERIOR SPACE                               |  |   |   |  |   |   |   |
|  | Defensive Structure  | Multivision in Courtyard  | Well                                    | Chapel   | Right Wing  | Left Wing   |   |
| Visitor Experience                           |  | Audiovisual Experience  |   |  | Conference Facilities;<br>Surprise Frederick's Staircase on the wall  | Visitor Facilities Area<br>Ticketing Office   |   |
| Learning Outcomes                            |  | Frederick's achievements in politics, science and the arts;<br>Frederick legacy to the world;<br>Frederick life events;<br>Frederick's struggle with Papacy<br>Reign of Frederick<br>Science and Castel del Monte<br>Frederick's Military Architecture in Puglia  |   |  |   |   |   |
| INTERIOR SPACE                               |  |   |   |  |   |   |   |
| GROUND FLOOR                                 | Permanent Archeological Exhibition   | Souvenir Shop   | Facilities                              | Kitchen  | Chapel  | Rest Rooms  | Secret Staircase  |
| Visitor Experience                           | Collection of garbage from the Castle  | Shopping Opportunity  | Translators<br>Guided Visit<br>e-Guides | Food and Beverage  | Piety, Devoutness   | Visitor Services  | Surprise  |
| Learning Outcomes                            | Acquainted with basic art objects located in the Castle (bird; rosette; figurines etc. ) |   |   |  |   |   |   |
| UPPER FLOOR                                  | Entrance with Guard  | Hall of the Sphere  | Bar of Time with Geomap                 | Crown Hall   | Court Hall  | Hall of Vestiges  | Hall of Exhibitions History Book  |
| Visitor Experience                           | Surprise, welcome, embodiment  | Manipulation of Time<br>Sensorimotor Bodily Experiences<br>Support of Cognitive Autonomy  |   | Haptic Experiences;<br>7 Story Plots about the life in the Castle  | Universal Values<br>Emotions<br>Family Values<br>Love, Passion;<br>Placed in the middle of the theatrical performance, surrounded by the projection walls, we confronting Frederick, Bianca Lancia and King Manfred who tell their life story looking into our eyes | Haptic Experiences<br>For Young Audiences<br>Adult Audiences  | Cognitive-Emotional;  |
| Learning Outcomes                            | The Emperor and his Arab body guards<br>The Emperor's mistrust of the Pope's spies       | WHAT: The Sphere shows visitors <i>what happened</i> , while visitors can manipulate the time and travel back and forth to the past and the present. It focuses on events in the Emperor's life.<br>WHERE: The Geographical Map provides for orientation in the historic space pointing exactly <i>where things happened</i><br>WHEN: Using the <i>Bar of Time</i> visitors get to know <i>when facts and stories happened</i> in the life of Frederick II. |   | Life in the Castle;<br>The professions;<br>The market;<br>The life of women<br>The soldiers;<br>The tavern;<br>Medicine in the time of Frederick | Autobiography of: Frederick; Bianca Lancia, King Manfred;<br>Important historical events in the reign of Frederick II<br>Hohenstaufen;<br>Clothes of the nobility and the court;<br>Items and objects of the centuries;<br>Important artworks                       | Frederick's physical appearance (different views);<br>Frederick's famous book on hunting with hawks;<br>Ladies dresses;<br>Knights' armory;<br>Dresses of different professions | Values of the Western Civilization<br>Power of Logic<br>Dialogue as Educational Tool<br>Value of Peace<br>Value of Knowledge and Science<br>Women's rights through the centuries starting from the Middle Ages<br>Identities of Christian, Muslim and African Women |

**Table 11:** Castel Lagopesole. Narrative Museum: Visitor Experience Floor Plan\*  
\* (empty boxes correspond to floors which are not included in the experience design)

### 7.2.1 Surprise and Embodiment

The adventure begins with visitors climbing the stair cases. They realize that the Ali Ahmet, the Emperor's lifeguard is deeply sleeping! But all of a sudden, as he is sensing visitors climb the stairs he stands and greets the audience, becoming their guide in the Castle: “Sssss! If you meet the Emperor, don't be loud, be quiet. His head is full of worries”. The Guard is a perfect balance between ‘novelty’ and ‘familiarization’. Ali, an Arab from Lucera, is

part of the spatio-temporal journey in the *World of Frederick II*. Allowing the guard to become the guide, the transition from his ‘warrior past’ to his ‘host-present’ is completed. In this way the message for peace is underlined. With the Guard visitors experience a first embodiment: Ali is inviting them to study and learn, to have fun and play and get to know the world of Frederic, who becomes a new reality.





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### 7.2.2 Manipulation of the Time



Three types of experience opportunities are created in the Hall of the Sphere:

- **WHAT:** The **Sphere** shows visitors *what happened*, while visitors can manipulate the time and travel back and forth to the past and the present. It focuses on events in the Emperor's life.
- **WHERE:** The **Geographical Map** provides for orientation in the historic space pointing exactly *where things happened*
- **WHEN:** Using the **Bar of Time** visitors get to know *when facts and stories happened* in the life of Frederick II.
- In the **Hall of the Sphere** an integrative cognitive-emotional experience is triggered: a narration related to Frederick's place and time starts with the animation of a sphere hanging from ceiling over the staircase. The sphere has a triple symbolic value: archetype of human games, representation of the Earth, future teller. Entirely unexpected this **Sphere** is telling ... the past taking the visitors back to the Middle Ages where the narration starts with the life events of Frederick. As the auditory memory is inferior to the visual memory the only way to tell the facts of the reign of Frederick from birth to death in a linear way and keep the visitors attention high is to support the auditory part of the narration with figures and icons from codes and miniatures which appear and disappear as the **Sphere** moves.

**Fig. 73-77:** The Narrative Museum "The World of Frederick II", Lagopesole  
Italy  
Hall of the Sphere





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A sensomotoric and haptic encounter takes place in the **Hall of the Sphere** in front of the **Geographical Map** supporting the theory that the sensual bodily experience in tourism is a trait of a quality experience. The map paper has been antiqued, but country names and borders are presented as they have today. In this way the working memory is not required to engage in unnecessary processing and the **Geographical Map** can easily pass the knowledge where the events occurred. From this design benefit especially children, who may easily recognize their places of origin and keep their motivation to continue to play.

The **Bar of Time** is a metal bar that handles the 12 most significant stages of the life of Frederick II. The creator Aldo Di Russo explains the physical activity with the bar of time evokes the activation of the geographical map. He states that during the shooting of the Big Brother Show in Italy it was discovered that young participants do not have any feeling of the past. To them historic personalities from the recent or remote past were put in the same "box".

**Fig. 78-81:** The Narrative Museum "The World of Frederick II", Lagopesole Italy  
Bar of Time







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The creator explains to the audience how he has utilized this knowledge to enhance visitor experience in the Castle of Lagopesole, Italy. He invented a tangible bar of time that corresponds to 12 important events in the life and reign of Frederick II Hohenstaufen, Holy Roman Emperor (1194-1250). Visitors move the bar with their hands selecting a date. They can move the bar of time back and forth. Each move activated the geographical map with multiple, but structured information layers. In this was seeing, hearing and tactile experiences are utilized at the same time offering a rich multimedia mix with even richer contents.

By moving the lighting bulb of the metal bar back and forth across the **Geographical Map**, visitors can move freely among the historic periods, through space and time, witnessing the achievements and exploits of the Emperor. A certain amount of strength is required to move the bulb to a date. When the bulb stops at a

selected date, a narration related to the place and to the event is projected on the **Geographical Map**, guiding the audience to focus on the event, as auditory memory needs to be supported with visual information: adults reads 300 words per minute, but can only follow speech closely at around 150-160 words per minute.

Visitors may thus perceive better the time and the events that have marked the lifetime of Frederick II. This entirely unexpected combination of haptic, tactile and sensomotoric experience, engaging the whole body to participate and enabling the mind to manipulate the historic time just by touching the tangible metal structure in the present, opens the window for determining the portion of individual knowledge to be acquired in a self-directed learning modus.

**Fig. 82:** Castel Lagopesole, Narrative Museum "The World of Frederick II"  
Creating Personal Memories in front of the Bar of Time

Video interview accessible at:  
[\*\*BIG BROTHER AND THE BOX OF TIME\*\*](#)







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### 7.2.3 The Haptic Experience





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The third encounter takes place in the *Crown Hall*, where a monumental octagonal structure in the form of a crown is dominating the space, the most known stereotype for the depiction of rulers. Moving around the 15m large\*4m high Crown, we understand better that this imposing

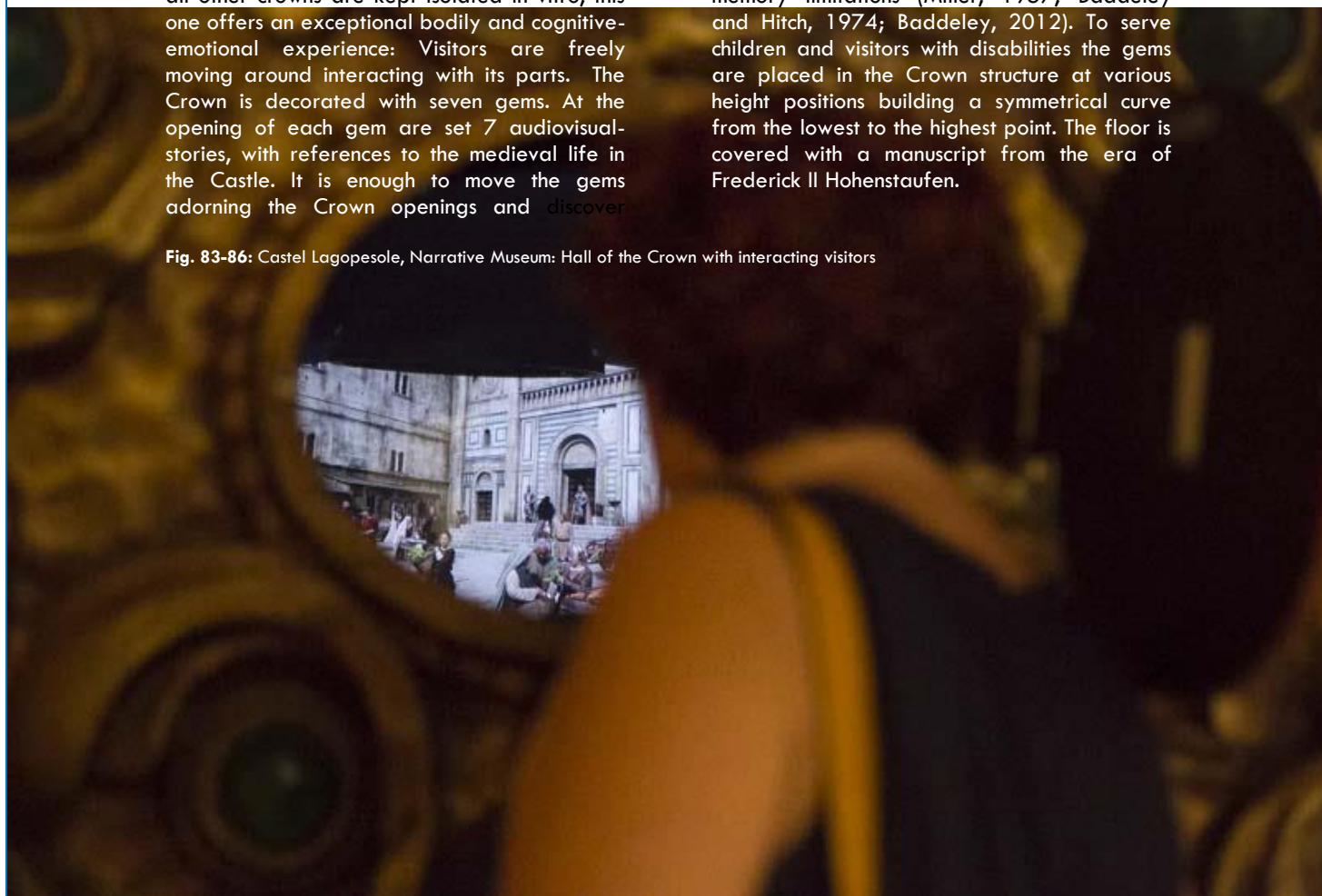
what looks like a treasure chest: the whole court life. Blacksmith, doctor, carpenter, kitchen servants, tavern guests, court ladies, prison guards, market vendors we learn what they think, feel and live. Contents and plot are chunked in clear, easy to process themes and



structure is the symbol for Emperor's power over the life and death of his subjects. While all other crowns are kept isolated in vitro, this one offers an exceptional bodily and cognitive-emotional experience: Visitors are freely moving around interacting with its parts. The Crown is decorated with seven gems. At the opening of each gem are set 7 audiovisual-stories, with references to the medieval life in the Castle. It is enough to move the gems adorning the Crown openings and discover

are thus in accordance with the principles of human cognitive architecture and working memory limitations (Miller, 1957; Baddeley and Hitch, 1974; Baddeley, 2012). To serve children and visitors with disabilities the gems are placed in the Crown structure at various height positions building a symmetrical curve from the lowest to the highest point. The floor is covered with a manuscript from the era of Frederick II Hohenstaufen.

**Fig. 83-86:** Castel Lagopesole, Narrative Museum: Hall of the Crown with interacting visitors







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The Collection in the *Hall of the Vestiges*, the faces and places of Frederick II Hohenstaufen, make an indispensable part of “*The World of Frederick*”. The value of the experience lies in the carefully designed tactile exhibits selected to represent main historical stages in the life and work of Frederick. However it is not about a clueless array of items that means to document those distant times, but invites visitors to familiarize with every-day objects of Federician times.

The most prominent object is a copy of the illuminated [parchment codex](#) *De arte venandi cum avibus*. It is kept in its original version in the Biblioteca Palatina of the Vatican Library. Frederick’s treatise is written in 1240 for his son Manfred. Capitalizing on the good practice of *Mostre Impossibile*, the copy becomes the new artwork with visitors queuing to touch the Untouchable. Four interactive consoles in the

corners of the Hall feature the social classes and professions like the equerry, the knight and the apothecary, the ladies etc. By moving the lever on the console, time can be manipulated and automatically the representations change style, clothing and appearance into another century. With selfie epidemics invading heritage places at an unprecedented pace with millions of sticks for cell phones sold at every corner, the value of the heritage places is diminishing against the autobiographical trait. “*The World of Frederick II*” manages to re-install the motive: after the Emperor’s Crown, the most photographed exhibit is the *Sphere*, but the most photographed exhibit with personal affinity is “*me and (the bust of) the Emperor, indeed I met him in the Castle, as the Guard had said in the beginning, when I climbed the stairs to enter*”.







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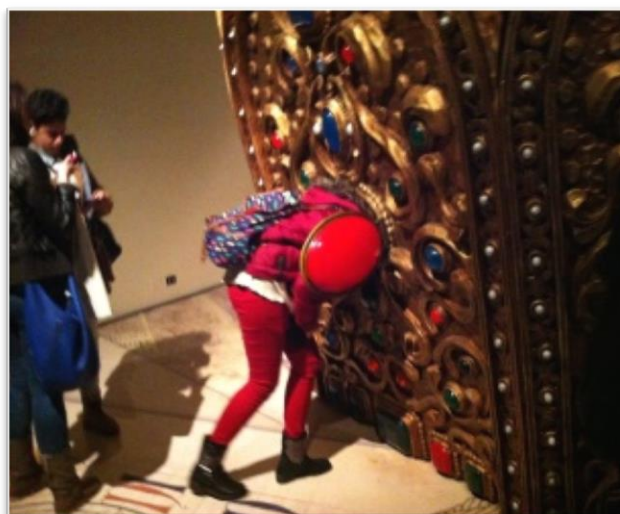
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All the film characters in the Crown are local community members and native Lucans, 'direct heirs' of those ancestors who helped the Emperor realize his vision by their labor sweat at the work and their blood in the battlefield. With local people involved in the process a strong and committed stakeholder pool stabilized onsite helps strengthen the collective identity. It allows for a very special interaction with visitors in the territory embracing "The World of Frederick II" with ownership rights. In the Hall of the Crown visitors can also obtain

first-hand information about the design and production of the Museum using the backstage contributions provided by the touch screen kiosk. Museum designers, experts and specialists from the most different domains, from historians to set designers, are sharing with the audience their personal experiences acquired during the production phase.

**Fig. 91-92:** Castel Lagopesole, Narrative Museum: The World of Frederick II"  
Hall of the Crown with interacting visitors



### 7.2.4 The Power of Emotions

In the *Hall of the Court* an immersive experience is taking place that combines theatre and refined technology: a 360-degree projection with monologues of the Emperor Frederick, his last wife, Bianca Lancia, and his favorite son, king Manfred. Visitors find themselves in the epicenter of the action, as they are spatially surrounded by the narrations projected on three walls. They are offered the opportunity to reflect on time-transcending universal values and test their own feelings against the living characters showing human emotions, sharing important aspects of their lives, confining their secrets in a person-to-person mode and not as unreachable royalty:

- King Manfred is leaving the remote past becoming part of today in just 16 minutes. His storytelling is the viewpoint of a son with a great, omnipotent father, whom he is deeply admiring for his goals and achievements at world stage level in science, politics and the arts. Rubbing his wedding ring and looking down, as

speaking in low voice of his father, brave King Manfred becomes a shy child and thus transcends into the present with us. All of a sudden he is raising his voice to defend his family's options in politics becoming the ferocious warrior. He tells us of his own death in the battlefield, reciting the verses Dante has written for him. His reveals how his dead body was saved by French knights, until a bishop exhumed it and dispersed it. With him the dynasty fades out, but the legacy remains with us: the castles, the laws, the artworks, the poems, the scientific achievements;

- In just 22 min. Bianca Lancia, mother of King Manfred, is depicting in the most eloquent colors the life of a noble woman in the world of Frederick, whose fate of being the only true love of Frederick, made her endure his three weddings before they finally married. She is admitting love, passion, loneliness and jealousy, with the continued hope of being married, what she achieved only in her

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deathbed;

- Politics and passions, science and poetry, intelligence and tolerance intertwined in the shining personality of Frederick II, the Emperor who imagined the power as a tool to bring together art, culture, government, civil coexistence and boundless curiosity about the world. Frederick himself is opening the doors of his '*Stupor Mundi*', his kaleidoscopic universe, strolling with us in his childhood path, through the shops of a medieval village with the sons of the fishermen. He discloses his memories and ambitions, being the most credible of all sources. In just 19 min. he reveals the struggles against papacy and nobility to promote sciences and welfare for all. Excommunicated for his ideas several

times, he is declaring that he was not pursuing power, but perfection and that he studied algebra, philosophy and poetry, because "*a man is more perfect, as he surrounds himself with masters*".

All three monologues, historically accurate and technically embedded in the sophisticated environment of the multivision, are complementary to each other, so that the audience can access the world of Frederick Hohenstaufen, from three different angles and three different direct sources: the protagonists. The monologues, boosted by the literary power of Raffaele Nigro, - original language and high quality translations- are educationally supported by the multivision design that is providing structured knowledge about the historic period in meaningful visual narratives.

**Fig. 93:** Castel Lagopesole, Narrative Museum: "the World of Fredericj II"  
Hall of the Crown with interacting visitors







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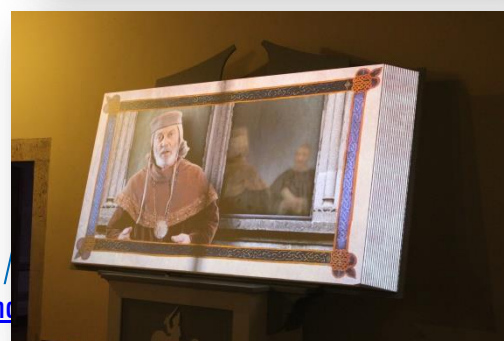
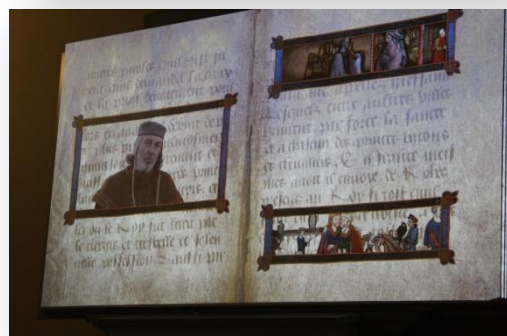
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### 7.2.5 The Power of Logic

A highly sophisticated installation in the *Hall of Temporary Exhibitions* is the *History Book*, a 3 m. wide book, mounted on the wall. It is reviving via the video projection a conversation between Pier delle Vigne, political adviser of the Emperor and Jacopo da Lentini, notary and poet. Their debate reveals their logical way to proceed and their deeply rooted classical culture on the eve of the Constitution of Melfi, between papal excommunication and baronial privileges. The *History Book* gives spirit to new content, inspired by the themes dealt in the Court of Frederick.

The background is an imaginary office that is perfectly designed in white, so as to allow the filmed personage come to prominence and at the same time decongesting the working memory through the color contrasts. The screenplay by Nigro and Di Russo is facilitating a deep emotional interaction with visitors, as it deals with universal values and concepts like 'truth', 'value of life', 'right and wrong', 'bad and good', 'greed and disrespect', 'war and peace', 'school and education', 'science', 'poetry' and 'literature' to name but a few. The interplay between the two main figures clearly demonstrates the reason why the Emperor is struggling with the Pope, what is the Emperor's dream for a better life for his subjects on earth, how could the political, economic and military ambitions of the barons jeopardize the efforts of the Emperor for justice and peace, how the chancellors try to find a smart and convincing solution for settling issues in a peaceful and not forceful way. The clear-cut dialogues are written in a way that the cognitive effort required to process and understand information is kept within working memory limitations, although topics deal about abstract concepts and touch the historic reality. The multivision format is utilizing a synthesis of visual elements from historic archives, artworks and collections, to underline and explain the traits visitors need to interpret the story (historic dress, utensils, signals, items, etc.) embedding the audience in the experience in a emotional way creating a personal memory in real time.

**Fig 95-98:** Castel Lagopesole, Narrative Museum: Visitors with undivided attention in front of the *History Book*







### 7.2.6 Supremacy of the senses

The experience concludes at night with a dramatic staging in the large rectangular Courtyard with a special effect film: a multivision is projected on the 80\*20 meters walls of the Court titled "*Lagopesole, 1236*". Technology and creativity allow the walls of the Castle testify what happened, what is seen, heard, imagined, suspected and finally discovered. The walls mutate, metamorphose, break up and reshuffle, becoming at the same time the background for the historical figures. The walls convert to magical screens that mix elements, architecture, graphics, history, monologue and surprising special effects. As complex audiovisual technology, the multivision integrates different types of documents (photos, texts, manuscripts, objects, actors etc.) into meaningful subdivisions (chapters) incorporating the whole into a cultural communication project with rich media. Multivisions can synthesize and summarize all events and materials of the most different kinds into an integrative narrative through comparisons, juxtapositions and contrasts continuously counter-placing contemporary elements. Multivisions allow the use of very big screens with resolutions that cannot be achieved by any other media, i.e. they are producing vast screens with a resolution unattainable by any other means. This allows to fully potentiating animation, archives and documents of any kind and all real deposits of culture.

Multivisions exploit the infinite potential of static documents with unprecedented possibilities for the creation of emotions and effects, by enriching them with new elements and infinite possibilities. Thus multivisions may provide the market for rich media, which otherwise would stay limited. The use of digital graphics and videos allows many possible changes, enabling to infer the unknown from something known within the horizon of the visitors, put together and reassemble. Stories presented in multivision "*Lagopesole, 1236*" are not made only by documents, but by a cluster of links between each document that creates a bridge between each event, between the objects, between a letter and ink, a miniature and a lady's dress, an arrow and a bird i.e. multiple links between different elements.

Merged are elements from historic archives in one great ensemble that has the possibility to create emotions and thus interact with the viewer. Objects, portraits and manuscripts of all kinds are put together in a counterpoint of a contemporary event and thus facilitate the perception, bridging the spatiotemporal gap. While retaining their whole nature of artifacts, documents elaborated for the multivision environment, acquire a new life, a new meaning and disappear after a moment. From this trend emerge the audiovisual systems for major events or demonstrations to build images in register with existing architectures. The technique commonly called projection mapping, is, at best, a very articulated and complex linguistic choice. In the Court of the Castle, the stone of the wall used directly as image, confer solidity to images that, on the contrary, reflect on the architecture the lightness of their appearance in perennial escape. From the balance of these two aspects derives a new reading of both the story and history and the architecture itself becomes the screen and the mirror at the same time.

The structure of contents respect human cognitive architecture, building on the mental lexicon with through the use of associations, connections, and through thematic related units at the visual, auditory and narrative level, succeeding to minimize visual uncertainty (. Both story plot and evolution are speeding up the heart pace disguised as stereotyped event sequences respecting working memory limitations and category learning: a spy sent by the Pope to the Court of the Emperor has the mission to collect and send all information available. Disguised as hawk-trainer, Gottfried, enters the Court and sends all the information he collects and writes down in the night via bird messengers. One day he finds his birds shot and the guards coming to fetch him. He does not have much other option to escape the torture than to fall from the Castle's walls. The spy-story, able to attract and keep the attention of the audience is the bridge to present Frederick's legacy for the humanity in only 36 minutes: his achievements, his beliefs and loves, his wars against ignorance and obscurantism, and the political powers of the conservative popes, his dream to become master of every form of knowledge.



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| VISITOR EXPERIENCE TYPOLOGY                  |        |          |        |              |           |           |
|--|--------|----------|--------|--------------|-----------|-----------|
| Narrative Museum "The World of Frederick II" |        |          |        |              |           |           |
| SPACE UNIT                                   | Visual | Auditory | Haptic | Sensomotoric | Cognitive | Emotional |
| Archaeological Exhibition                    | x      |          |        |              | x         |           |
| Imperial Guard                               | x      | x        |        |              | x         | x         |
| Hall of the Sphere                           | x      | x        |        |              | x         | x         |
| Bar of Time                                  | x      | x        | x      | x            | x         | x         |
| Crown Hall                                   | x      | x        | x      | x            | x         | x         |
| Court Hall                                   | x      | x        |        | x            | x         | x         |
| Hall of Vestigies                            | x      |          | x      |              | x         | x         |
| Exhibition Hall                              | x      |          |        |              | x         | x         |
| Women and The Middle Ages                    |        |          |        |              |           |           |
| History Book                                 | x      | x        |        |              | x         | x         |
| Courtyard Multivision                        | x      | x        |        |              | x         | x         |

Table 12. Castel Lagopesole, Narrative Museum: Visitor Experience Typology

Fig. 99: Castel Lagopesole, Multivision in the Courtyard, 2<sup>nd</sup> Project Meeting COS/TOUR/699493 DIVERTIMENTO, 28<sup>th</sup> of July 2016





# 8 THE HERITAGE NARRATIVE

The heritage narrative is a story refers to the inherently interesting and valuable tales that most heritage assets can narrate about the history, culture and environment of the surrounding landscape and communities; it should be tied to the DIVERTIMENTO Pilot Project's intrinsic quality(s). Telling the story is a creative process that includes many types of synergies within the DIVERTIMENTO Pilot

A heritage narrative is the intentional, coordinated message that each heritage asset selected by the DIVERTIMENTO Pilot Project conveys to the audience about the heritage assets and qualities that it promotes. This message shall:

- be conveyed through the direct experiences that visitors or visitors at heritage places encounter along the heritage trip, might that be a food experience with a unique recipe, or a unique experience in a medieval castle, an ancient temple, a festival or event, to name but a few examples.
- refers to the inherently interesting and valuable tales that most heritage assets can tell about the history, culture and environment of the surrounding landscape and the communal legacy. Every asset in the DIVERTIMENTO Pilot Projects has hidden stories. Consulting with communities and heritage experts the Local Project Teams can unearth these unique and authentic stories and reveal how they are woven into the heritage narrative, which will be included in the EUROTHENTICA.

The additional emphasis of quality and continuity of the visitor's experience distinguishes the DIVERTIMENTO Pilot Projects from other tourism products and management

Project and its Stakeholder Map—from the young to the old, and newcomers to long-time residents. The story is an aspect of DIVERTIMENTO Pilot Project planning that people often find highly interesting, fun and compelling, and this encourages participation. Through the story, citizens can express what is unusual and special about their communities.

issues like landscape protection or land management efforts ENPI and IPA teams working on the Pilot Projects are encouraged to seek out, document and communicate all of the special qualities of a place: archaeological, natural, cultural, historic, recreational and scenic. This makes the onsite experience an integrative experience: visual, educational, physical and emotional.

As the Pilot Project Plans aim at increasing cultural consumption, the story becomes an important economic development tool. While most cultural and tourism-oriented services include exceptional scenic or recreational heritage assets to attract consumer flows, the DIVERTIMENTO Pilot Projects will draw experiences, broadened and deepened by the Story and its interpretation. Research demonstrates that heritage seekers crave for authentic experiences at heritage places. Highlighting cultural experiences along the Local Project Area will create a win-win scenario for the host community and its visitors: heritage narratives provide a mechanism for encouraging the audience to lengthen stay so that their economic impacts are felt throughout the DIVERTIMENTO Pilot Project Area, helping to achieve the most important cultural and tourism objectives set by the community or the region.





### 8.1 How to 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. No doubt about it the most successful story is Homer's *Iliad*. DIVERTIMENTO tells the asset stories onsite through the EUROTHENTICA and in the i-Cloud through the iBook and the multivision. Both the EUROTHENTICA and iBook exploit written materials, signs, QR Codes, guided visits, videos, and other media to direct experiences that the visitor encounters along each DIVERTIMENTO Pilot Project. For example, a historic DIVERTIMENTO Pilot

Project might provide information on important and interesting historic events that occurred along the Project Area, but it is visiting the ancient temples, the historic houses, the battlefields, or the landscapes in which these events took place that provide the indelible memories of the audience. To simply inventory heritage assets and then market a series of elements in the heritage area is not sufficient. All the intrinsic qualities an asset possesses must be pulled together into a cohesive and engaging story that serves as a unifying experiential tool.

### 8.2 The Red Thread

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. If Partner needs to develop a case for cultural tourism exceeding the Project's life

time, a clear cut and cultural message in the early stages of planning, always connected to the statement of significance and the central interpretive message of EUROTHENTICA is the *conditio sine qua non* to ensure success. Key messages are clear and consistent statement of significance about the values of the assets. These messages are an important way to build understanding and motivate local stakeholder and the community. Each Project Partner needs to identify the key messages that are meaningful to his/her organization, the local community, as well as the audiences targeted. These are the vehicles that will help the Transnational Partnership to get the message to the audience.

### 8.3 Heritage Assessment

Heritage recording precedes the assessment. The 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.

One way to develop a context for the selected assets is to ask a series of "w-questions" that help link a simple fact to a much larger chain of events. By making that link, we explain why the asset is significant – why people should care about it.



## 8.4 The Pilot Project Planning Tools

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

cultural features of cultural assets and consumer perceptions.

The PILOT PROJECT PLANNING TOOLS facilitate the process of understanding and unlocking the inherent values of heritage assets and introduces the DIVERTIMENTO Partnership to understand and apply heritage value categories such as the historic, aesthetic, scientific, research or technical, social or spiritual values, guiding how to extract these values and their significance for different target public and different uses. The Toolkit consists of 10 basic tools:

|  |
|--|
| ● 1/10: PROJECT SCOPE AND MISSION TOOL |
| ● 2/10: STAKEHOLDER TOOL               |
| ● 3/10 AUDIENCE TOOL                   |
| ● 4/10: HERITAGE ASSESSMENT TOOL       |
| ● 5/10 CONTENT MANAGEMENT TOOL         |
| ● 6/10 LAY OUT AND GRAPHIC DESIGN TOOL |
| ● 7/10 STORY TELLING AND PLOT TOOL     |
| ● 8/10 ASSET PLANNING STANDARD FORM    |
| ● 9/10 WORKSHEET TOOL                  |
| ● 1/10 EVALUATION TOOL                 |

## 8.5 Structuring heritage information

Human cognitive architecture offers an unlimited Long Term Memory able to hold mental representations of varied automaticity degrees, but a limited capacity working memory with independent subcomponents to deal with auditory and visual material. The constraints inherent in the working memory should be the determinants for the design of effective interpretive presentations.

As discussed above working memory is used to process all conscious information, but is very limited with respect to the number of elements

it can handle. Its capacity may be enhanced if information is processed using both the visual and auditory channel. Everything that is learned as a consequence of information processed in working memory is stored in an effectively limitless long term memory in the form of schemas that can vary in their degree of automaticity. Both schema construction and automation have the dual function of storing information in long term memory and reducing working memory loads.



Familiarity allows the human brain to expend less effort to concentrate on personal and meaningful content, and therefore use of known schemata facilitates perception of novel items in recreational settings. Learning mechanisms specifically designed for non-

captive audiences must embed interacting elements in familiar schemas. These can be treated then as a single element in working memory, can effectively reducing loads provoked by novel items.

## 8.6 Interpretive Outcomes

Outcomes (not outputs) describe the desired impacts of the Transnational Cultural Route and the EUROTHENTICA, i.e., what visitors and visitors will do, think, or feel as the result their encounter with the DIVERTIMENTO Pilot Project. Outcomes describe *what visitors might do, think, or feel as a result of their onsite experience*. These might be *short-term* outcomes (within a few weeks of the experience) or *long-term* (months or even years after the experience). Because educators typically don't have as much control over post-site experiences, they often don't distinguish them by category. In order to measure outcomes, it is necessary to develop specific and measurable outcome statements that eventually guide a formative or summative evaluation strategy.

### PHYSICAL ENGAGEMENTS

Physical engagements describe how visitors engage physically with the asset content – actively and passively

- Visitors get acquainted with the assets onsite and read the related explanation deploying the QR Codes
- Visitors will stand and read contents for approximately 20-40 seconds.

### SOCIAL ENGAGEMENTS

Social engagements describe how visitors engage with each other and when and how they interact with others in their social group. Examples might include:

- Visitors will discuss how experienced heritage assets relate to their own lives.
- Visitors will call others in their group over to try the suggested activity that is described in the mobile web

### INTELLECTUAL ENGAGEMENTS

Intellectual engagements describe how visitors engage intellectually with the asset contents, how they reflect on topics, and how they make connections between ideas.

- Visitors will compare and contrast the different types built heritage with contemporary architecture
- Visitors will consider similarities and differences in the hospital care of today and back in the Middle Ages (Rhodes, Greece)

### EMOTIONAL ENGAGEMENTS

Emotional engagements describe how visitors engage with or connect emotionally to the asset contents (i.e., excitement, passion, awe, inspiration).

- Visitors will feel enchanted by the scenic view of the EUROTHENTICA
- Visitors will be awed by unfolding the red thread offered by the DIVERTIMENTO Trilogy





An imperative task for the EUROTHENTICA is the effort to link tangible aspects of heritage assets presented to the audience to their intangible meanings by connecting the visible form with the invisible meaning. Common threads between the asset and the rest of the world are needed to facilitate understanding and appreciation of the asset. If the audience understands how heritage offered is relating to the bigger picture, and why the asset is important, all satellite resulting services in heritage places acquire a special added value.

To help any audience make sense of a given asset, the EUROTHENTICA links the majority of heritage assets presented to the bigger picture. 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. Context development is asking a series of "w-questions" that help you link a simple fact to a much larger chain of events. By making that link, the asset significance is explained and the audiences understands why it should care about it.

## 8.7 Information layering

The EUROTHENTICA forms a participatory cultural space: its visitors are not told what to think and feel. Views presented may be multiple and contradictory but are based on scientific research. Contextual information offered to the public respects the DIVERTIMENTO Heritage Charter for the Participatory Management of Cultural and Natural Heritage and embraces a series of Charters, Treaties and Conventions (COE, UNESCO, ICOMOS) and the ENAME CHARTER for the Interpretation of Heritage.

The prime goal of information presentation within the EUROTHENTICA is the ease with which information is processed in the human working memory. The use of procedures able reduce cognitive loads should not be though at the expense of understanding. Construction and automation of schemas, useful of solving problems of interest, may very well be utilized to reduce cognitive loads, and capture visitor attention in the long term. Schemas are stored and organized in human long term memory but information that constructs them is processed in the human working memory. Familiarity allows the human brain to expend less effort to concentrate on personal and meaningful content, and therefore use of known schemata facilitates perception of novel items in recreational settings. The fact that conscious experience and working memory interact, should lead interpretive presentations to consider meaning making experiences as indispensable components for a successful information processing of novel items. Learning

mechanisms specifically designed for the visitors and users of EUROTHENTICA embed interacting elements in familiar schemas. These can be then treated as single elements in human working memory, and effectively reduce loads provoked by novel items. Instead of a chronological array of series and facts the EUROTHENTICA provides a clear focus for *connections* with the various resources by demonstrating the cohesive development of relevant ideas. Creating connections, e.g. links between visitor experience and interests and the meanings of the resource is a crucial element for the length of stay time at heritage places and the quality of visitor satisfaction. Connections can be subtle or sublime and relate to places, things, and ideas; they may be described as moments of intellectual and/or emotional revelation, perception, insight or discovery related to the meanings of the resource.

Meaningful heritage narratives produced are linking the tangible form with its hidden meaning, signify heritage assets and thus unite the two halves in a meaningful way, forging connections with visitors. The EUROTHENTICA presents 70 heritage narratives with different degree of autonomy and different cognitive-emotional results and different mastery levels of English as a foreign language. Visitors are offered meaningful associations embedded in personalized narrative structures, e.g. to make the special connections that exist between visitors and selected assets evident following the format described below.



## 8.8 The technology intense experience

DIVERTIMENTO acknowledges that any information presentation that disregards principles of human cognitive architecture is ex principio deficient. Therefore the condition of perceiving novel information and knowledge in CH settings has been explored in order to facilitate learning in disguise. Assisted by a value-driven methodology to negotiate with creative crowds and prosumers, a new CH service with cognitive affinity is designed and implemented in the project area, whereas accessibility is ensured via a Transnational Cultural Route with 70 geoactions and an iBook iOs and Android users, a game and a social media-driven platform: the *EUROTHENTICA*. However data acquired about the technology-intense experience as condition for cognitive accessibility has demonstrated that ICT alone cannot ensure the cultural heritage experience: the correlation of 'technology-driven experience intensity' and 'asset-driven information' has been revisited, considering the connectivity problems in the project area. It is common knowledge that cultural heritage settings are frequented by multigenerational- multicultural audiences.

**Fig. 100:** Cave of Pertosa. Deployment of technology and lighting.





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This particular audience cannot be satisfied with descriptive presentation of objects. DIVERTIMENTO has employed hermeneutics to establish a paradigm that heritage settings may operate as an informal learning space, where multiple views and different interpretations are openly dealt within a

collaborative and participatory process. The triple correlation '*motivation-expectation-ICT use*' for an enriched experience has led to the design of an updated CH experience typology, expressed via the portable exhibition, the iBook for iOs and Android with 70 heritage narratives.

**Fig. 101:** Visitors absorbed in the scene.  
Padula, Joe Petrosino Museum, Pilot Project PP2 (UNICITY)

[Technology Intense Experience Sample 1: Futouring](#)

[Technology Intense Experience Sample 2: Women of the Renaissance](#)

[Technology Intense Experience Sample 3: The World of Frederick II Hohenstaufen](#)





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