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Diversifying tourism offers in peripheral destinations with heritage-based products and services, stakeholder-skills alliances to internationalize locally operating micro-enterprises

PILOT PROJECT PLANNING TOOLS

5/10: CONTENT MANAGEMENT TOOL

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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ACRONYM

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TITLE

Diversifying tourism offers in peripheral destinations with heritage-based products and services, stakeholder-skills alliances to internationalize locally operating micro-enterprises

TRANSNATIONAL PARTNERSHIP

- GREECE: CULTUREPOLIS
- ITALY: UNICITY S.r.l.
- SPAIN: HOTELOFI S.r.l.
- SLOVENIA: POSEJDON DOO
- ROMANIA: INSTITUTE OF NATIONAL ECONOMY, ROMANIAN ACADEMY OF SCIENCES
- BULGARIA: UNION OF BULGARIAN BLACK SEA LOCAL AUTHORITIES
- TURKEY: EASTERN BLACK DEVELOPMENT AGENCY, DOKA

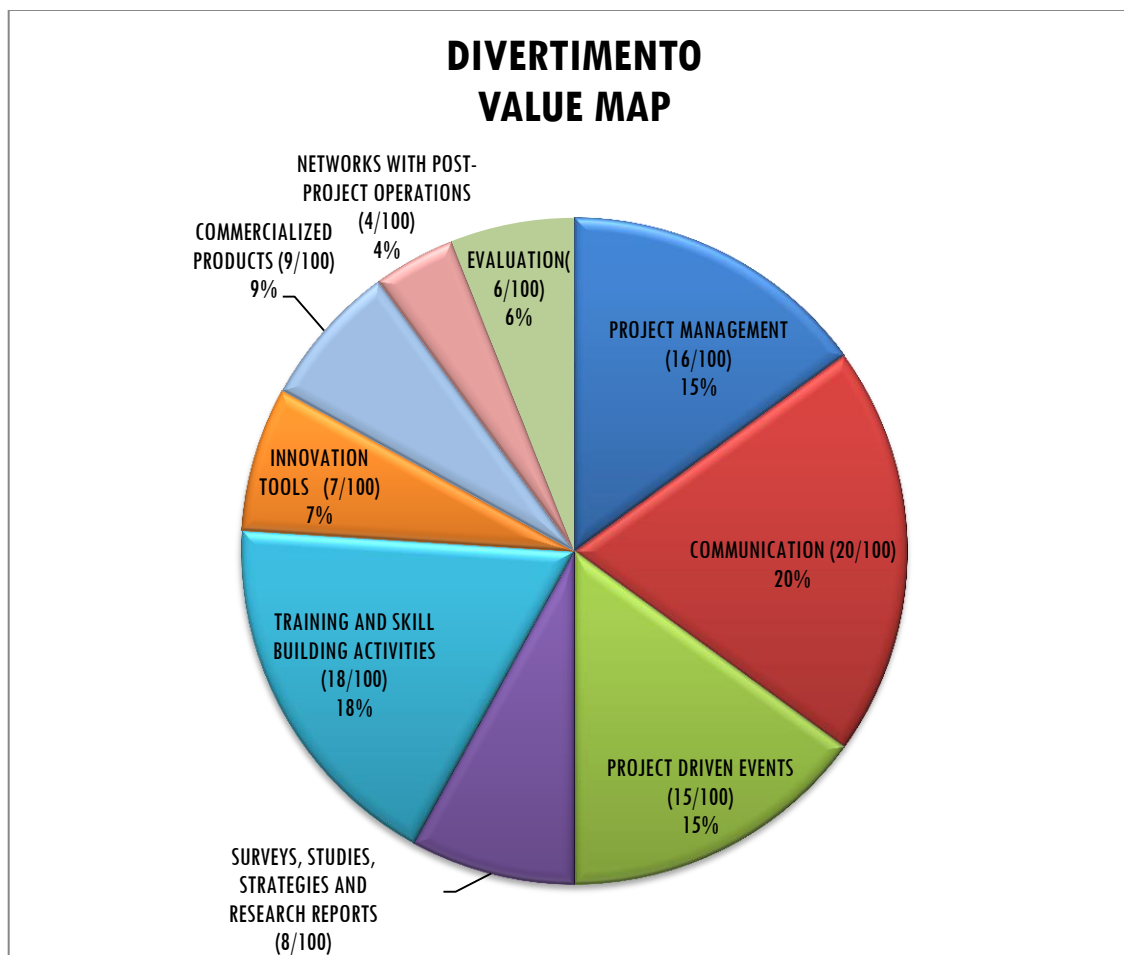


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THE DIVERIMENTO PROJECT VALUE MAP



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WORK PACKAGE AND ACTIVITY OVERVIEW

WORKPACKAGE 1	
TRANSNATIONAL PROJECT MANAGEMENT, COORDINATION AND MONITORING	
Activity 1.1: Transnational Project Management and Administration	Outputs: Grant & Partnership Contract; 3 Project Committees; the PM Toolkit; The Project Record
Activity 1.2: Transnational Project Coordination	Outputs: 6 PM Meetings
Activity 1.3: Transnational Project Monitoring	Outputs: Progress Technical Report; Final Financial Report; Consolidated Statement
WP LEAD: COORDINATOR (CULTUREPOLIS)	
WORKPACKAGE 2	
TRANSNATIONAL PROJECT VISIBILITY, COMMUNICATION, DISSEMINATION AND PROJECT BRANDING	
Activity 2.1: The project's Integration, Dissemination, Visibility and Transparency Sources	Outputs: Website; Training Platform; Social Media Campaign
Activity 2.2: Project Driven Communication Strategy for selected Target publics from the PPT Sector at EU and International Level	Outputs: Communication Plan; International Conference 7 Press Conferences
Activity 2.3: Dissemination of Project Outputs and Project Branding at International Level	Outputs: Visual Identity Kit (Project Logo; Project Brochure; 6 Project Fact Sheets; 6 News Letters); Project Promotional Spot; Gamification World Congress 2017
WP LEAD: PP6 (UBBSLA)	
WORKPACKAGE 3	
MAPPING SKILL NEEDS OF KEY ACTORS IN TOURISM, COMBAT STAKEHOLDER FRAGMENTATION AND PROMOTE CROSS SECTORAL COOPERATION IN THE PROJECT AREA	
Activity 3.1: Identifying Stakeholder Needs and Entrepreneurial Skills Needs to produce a new generation of tourism entrepreneurs and stakeholder motivation	Outputs: Demand Side Survey Study; 4 Training Workshops
Activity 3.2: Mapping the heritage potential of the project area to reform tourism offers and establish connections with PPT actors	Outputs: The DIVERIMENTO Heritage Accessibility Plan; The Project Area Connectivity Map
Activity 3.3: Launching a new tourism business model on customer insights, key experiences and stakeholder participation to advance the tourism competitiveness of the project area	Outputs: Satisfaction Survey; Research Report
WP3 LEAD: PP3 (HOTELOFI)	
WORKPACKAGE 4	
EXPERIENCE EXCHANGE, GOOD PRACTICE TRANSFER AND DEVELOPMENT OF JOINT METHODOLOGIES TO LINK SUPPLY AND DEMAND AND INTERNATIONALIZE LOCAL TOURISM BUSINESS OFFERS	
Activity 4.1: Making tourism businesses responsive to demand side needs by understanding shortcomings and benefits in heritage tourism	Outputs: Virtual Desk and Knowledge Toolkit; e-Library
Activity 4.2: Updating the knowledge of tourism professionals to produce a new generation of experienced-based tourism products and services in the project area	Outputs: Intensive Experience Exchanges Training Programme; Pool of international tutors
Activity 4.3: Connecting key experiences at heritage places with quality services in the territory for different target markets	Outputs: Visitor Experience Diversity Plan; Pilot Project Planning Tools
WP LEAD: PP5 (INE)	
WORK PACKAGE 5	
DEVELOPMENT OF INDUSTRY-RELATED EXPERIENCED BASED-PRODUCTS AND SERVICES IN THE PROJECT AREA TO CONNECT TO GLOBAL MARKETS AND AUDIENCES	
Activity 5.1: Developing a heritage mobility and Gamification Model to combat seasonality at heritage places in the networked economy	Outputs: Heritage Mobility and Gamification Model; 7 Pilot Projects
Activity 5.2: Design and Delivery and Packaging of cognitive-emotional experiences as a high added value tourism product	Outputs: EUROTHENTICA: Experienced-based Transnational Cultural Itinerary; The DIVERIMENTO iBook for iOS and Android operating Systems
Activity 5.3: Design, delivery and packaging of cognitive-emotional experiences as high added value heritage tourism products	Outputs: Project Quality Assurance Plan; Evaluation Committee; Evaluation Report
WP LEAD: PP2 (UNICITY)	
WORK PACKAGE 6	
FORMATION OF STRATEGIC PARTNERSHIPS TO ENSURE RESULT VIABILITY & POST-PROJECT OPERATIONS	
Activity 6.1: Forging alliances of multilevel actors to ensure viability of achieved results in the Project Area	Outputs: The Heritage Charter for Tourism Business Actors and Heritage Operators; 7 Info Days
Activity 6.2: Developing the enabling environment for key stakeholders and players to launch and operate the Association of Tourism related Enterprises "EUROTHENTICA"	Outputs: 1 Legal Association with domain specific expertise
Activity 6.3: Commercialization of experienced-based products and services developed in the Project Area	Outputs: The DIVERIMENTO Commercialization and Distribution Strategy; ITB BERLIN 2017
WP LEAD: PP4 (POZEJDON TURIZEM)	



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1 INTRODUCTION

Heritage places cannot speak for themselves. Without the ability to access the intangible networks of knowledge and value transmission, cultural users cannot recognise and appreciate heritage items as such. Conservation is meaningless without 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 WOSKHEET TOOL
- 1/10 EVALUATION TOOL



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2 MANAGEMENT OBJECTIVES

PROTECTION

- 1 Communicates an understanding of resources/park story/national significance
- 2 Encourages audiences toward environmental and cultural awareness
- 3 Environmental Education

CONSERVATION

- 1 Tourism Carrying Capacity
- 2 Modifies audience behaviour towards resource protection and stewardship

INTERPRETATION

- 1 Reveals the sense of the place
- 2 Caters for experience diversity (multisensory experiences)
- 3 Makes visitors part of the experience

ACCESSIBILITY

- 1 physical
- 2 digital
- 3 economic
- 4 cognitive
- 5 affective
- 6 spiritual



3 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.

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 Roving Museum 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.

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

COGNITIVE LOAD MANAGEMENT

Cognitive accessibility is ensured by activating human perception through provocation, by relating to prior acquired experiences, and by providing for novelty and variety, surprise and exploration. Capturing the attention means to create bridges between the inherent values of phenomena selected for presentation, and the audiences. Far beyond the dissemination of factual information, cognitive accessibility aims to create meanings, so that visitors can put a phenomenon into personal perspective and identify with it in a way that is more profound and enduring way. The e-Course Participants community was trained to organize information within the framework of Cognitive Load Theory (CLT). CLT is concerned with the effective instructional design in accord to human cognitive architecture. As cognitive load (CL) is to be understood a construct that represents the load imposed on the cognitive system when a particular task is performed. There three specific types of loads:

- The intrinsic cognitive load (ICL) is affected by the intrinsic nature of material and cannot be drastically altered by instructional interventions. It depends on the interactivity of the elements, on the nature of the material to be learnt, as well as on the expertise of learners.
- The extraneous cognitive load (ECL) is generated by the manner in which material is presented rather than by the intrinsic characteristics of the material. It may very well be altered and even determined by instructional interventions. To reduce this type of loads EUROTHENTICA onsite performances have excluded technical terms layering information in a double format.



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- A challenge for the quality of information presents the germane cognitive load (GCL), which generally reflects the effort that familiar schemas are used to acquire knowledge and may be increased by instructional interventions.

CULTURAL COMMUNICATION

Communicating culture is an extremely complicated activity that includes many different topics and skills. It is not about “find and show”, it is an interpretation, giving emotional elements, which maintain an evident trace of a specific rational path. Cultural communication shall stay away of any possible suggestion and avoid excessive schemes and interpretations that may produce distorted images. Cultural communication has always to be at the service of a specific theory in order to avoid any possible effect that is an end to itself, as this could lead to mistrust and superficiality. “The World of Frederick II” for example (Pilot Project PP2) represents the history of ideas rather than the facts, using all typical audiovisual codes and signs, illustrating the relative expert accounts, as well the entire historical thesis received by the scientific editors and experts. The political and historic personalities are represented in the personal dimensions, who reveal their thoughts and by doing so they bridge the gap with today’s spectator.

Multivisions allow using 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 creating thus the enabling technical environment to enhance the possibilities of the photographic medium in animation. This allows to fully exploit animation and use archives and documents of any kind and all real deposits of culture. Multivisions may exploit the infinite potential of static archives as providers of photographs, documents, newspapers, by enriching them with new elements and infinite possibilities. Thus multivisions may provide the market for rich media, which otherwise would stay limited. The last issue is a tremendous opportunity for the media market and is at the same time an opportunity to infiltrate this market by using content and subject coming from peripheral centers of production.

This challenge is of cognitive-linguistic nature: it allows us to read as a single story, which is actually built with separate and discontinuous parts composed together. This is the starting point of the work and one of the keys that allows new digital formats: to have disparate elements by type, origin and quality, with a common theme and transform them from discontinuous elements in a set interactively able to inspire the intellect and the imagination of the audience.



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4 CONTENTS

PRINCIPLE 01

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- **Interpretive text units shall be built upon one central message (overall idea/theme) that is the quintessence of the whole interpreted content. The prerequisite for the successful creation of the interpretive message is a succinct and precise Statement of Significance.**
- No more than 5 main ideas support the central message.

JUSTIFICATION

Relating the different parts of text contents to one central message helps Museum Visitors connect details and facts to the overall conceptual framework. This central message has the strongest impact on the visitors.

The central message also serves as a common guideline for the team that is developing interpretation. Later it should be perceivable for visitors.

Any interpretation should be able to answer the following: "After visiting the facility visitors should have recognised that..." [the Great Hospital of the Knights in Rhodes is the first organized European Hospital in the modern sense, where the shift in medicine has taken place according to the value of a human centric life on earth].

A central message should be expressed in one complete sentence. Don't circumvent this principle by using 'and' to link two sentences expressing different concepts.



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SIGNIFICANCE FOR SUCCESS

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Without a clear, short and succinct central message, interlinked to the Statement of Significance, the deliverable will not be admissible.

Of very high significance for the overall success.

Nature's Memory Bank

In the Big Plains of Lepida something happened: pollen seeds have remained unchanged since the Ice Age. The turf that has been piled up throughout the years is a pool of information about the development of the vegetation. In this way palaeobotanists document the history of vegetation in the Rodopi Mountains. That is why the Big Plains of Lepida are called the "memory bank" of vegetation history.



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PRINCIPLE 02

The central message of the each heritage asset relates to the inherent original phenomenon of the location and reveals its significance. Photographic material and any other medium shall relate directly to the phenomenon discussed.

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SAILOR OF FORTUNE

PORTA MARINA, 1401



3 DUCATS A MONTH

In 1401, at the age of 16, Michael of Rhodes signs onto a galley as an oarsman in Manfredonia. For 3 ducats* a month he rows during calms, at port entrances in battle with an oar 8 m long and 60 kg heavy. For 6 years he lives in abysmal conditions, exposed to weather, backbreaking labor and death risk. He sails 43 times in the war and merchant galleys of Venice. He rises in the ranks, from oarsman to armiraio, the highest rank a non-noble has in Venetian service, with a dozen galleys and many smaller ships under his command. He takes part in 5 major sea battles serving legendary captains of the fleet as Carlo Zeno, Pietro Loredan and Andrea Mocenigo. He fights the Ottomans, carries a papal delegation, navigates the Mediterranean and the Atlantic to Flanders and England. He loses two wives and a son while away at sea.

* About 400 EUR today. The golden Venetian ducat weighs 3.545 gr.



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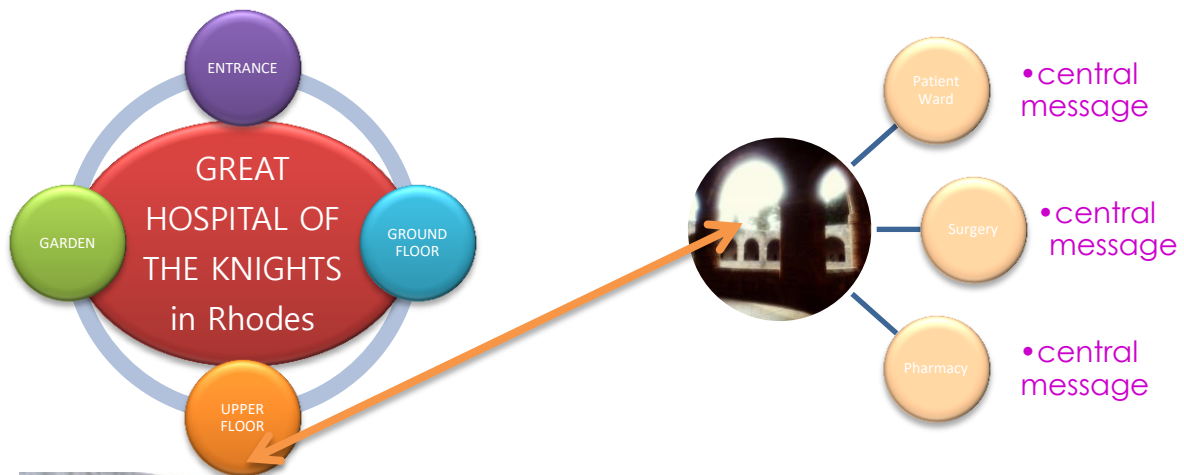


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JUSTIFICATION

Visitors perceive the phenomenon both mentally and emotionally. The central message explains the significance of the heritage asset in a concise, short and succinct way. This meets the (latent) need of visitors for experiencing authenticity and identification with the visited site. The visit acquires added value for it is revealing many aspects and thus weights more as entertainment or to read a book.

Central messages shall connect the heritage parts of particular bigger ensemble:





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EYE WITNESS

THE GREAT HOSPITAL, 1437



THE WILL OF ANTONI FLUVIÀ

In 1437 Grand Master Fluvà donates 10.000 golden florins* to build the Great Hospital. The task completes Grand Master Aubusson in 1489. It is a modern hospital: it receives both sexes, independently of creed, origin and social class and regulates public health. It is a welfare institution: Daily and weekly food is distributed to indigent persons. Amended clothes and shoes are given to the poor. Low income couples receive a wedding present. 12 dinars gets each man coming out of jail to start a new life.

*1 Rhodian golden florin weighs 3.2 gram of pure gold and is worth about 200 EUR.

THE OATH

Hospital staff is under oath: indigence - purity - obedience. Gifts are forbidden. Medical education is certified. Employed are doctors, midwives and wet-nurses. Brothers of the Order act as orderlies and priests. Doctors are paid 250 and surgeons 120 florins yearly. About 7.000 florins is the annual Hospital budget, not including costs for lepers, nurses and orphans. Medicine is for free. Pharmacists who sell inferior drugs or unskilled compounding are imprisoned. There is a maternity wing and a crèche for orphans. Newly born sleep in small cradles to free their mothers from broken sleep. Amputated patients receive certificates that are not criminals.

HEALTH CARE FOR ALL

In the ground floor are store houses, the water tower, 8 shops which pay rent to the Hospital. A large staircase leads to a 51*12.25 m. big patient ward, where a fireplace warms the sick. Each patient gets a servant, a separate bed, a woollen hat, a fur-lined coat and slippers. Linen sheets and covers are changed 3 times a week. There is a lavatory by each bed. Doctors check patients twice a day and prescribe special diets which are properly followed. To ensure hygiene patients are served on silver dishes and cutlery. They wash, confess, take the Holy Communion and write their will in front of the Chaplain and Scribe. They are silent and desist from playing cards and dice. Rules are written on a parchment suspended from a chain in the patient ward. Surgery, pharmacy, dining room and kitchen reserve large apartments on the upper floor. Very important patients have own rooms with fireplaces. All kinds of herbs are cultivated in the garden.

*Testimony of the Czech Pilgrim, 1493

SIGNIFICANCE FOR SUCCESS

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Cultural communication is set apart from other methods of knowledge transmission because it enables direct encounters with the original object in a cognitive and emotional way, facilitating prior knowledge and interactivity.

Of very high significance for the overall success.

0/699493

<http://diverimento.com/en/200/index.php>



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*"If we are correct,
the construction that
takes place within the
framework of the city
plan is massive; its
length is huge and it
has 5 floors..."*

*What will the value of
the opposite building
be after the
completion of Mr.
Spierer's tobacco
house?*

*And how will the air
flow between the
buildings henceforth?*

*What will the general
situation be for the
residents after the
influx of thousands of
workers at the area of
Aghia Varvara?"**

Excerpt from the Local Newspaper,
THABROS (Courage), 7th of May 1925

EXAMPLE; THE SKY SCAPER, 1925

COLLECTING BUILDING INFORMATION

In 1924 the tobacco trader Hermann Spierer, a Swiss of Jewish origin bought two plots by the waters of Santa Barbara on behalf of the company "Herman Spierer and Co ". In these plots built a huge tobacco warehouse, the "Skyscraper Spierer "at the press of the period. The warehouse was used for tobacco processing. The 4-storey-building is called the "Skyscraper Spierer". It urges the local community in 1925 to publicly complain for the height and the volume of the construction.

On January 20, 1932 Herman Spierer bought the building the "Afstroelliniki Company Tobacco SA" which continued in this process. In the WWII under Bulgarian occupation work has not stopped. In 1974 the tobacco processing was given up as in almost all tobacco houses of Drama. Today the building is a luxury hotel.

LOCATION

Located at the spings of Aghia Varvara in the city of

Drama, the complex comprises the tobacco warehouse and offices. It is remarkable architectural creation of the Austrian architect Konrad von Vilas, exemplifying the architectural use and operation.

COMPOSITION

The composition of the building is the result of general trends in the architecture of this and differs markedly from that of the first tobacco warehouse that was built in the city for Portokaloglou Street Perdikas.

It is a four-storey building with a rectangular plan and aspect ratios. The ground floor is divided through a transverse wall into two parts, with separate entrances for each. For the vertical transport of the tobacco parcel is provided the lift installation.

On the east side of the building and in contact with it is the smallest in volume and area office of the company. The basement, deep and large, hosts the selection of the tobacco leaves. The floors serve to the processing and storage of the tobacco leaves.



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ENTO
magination

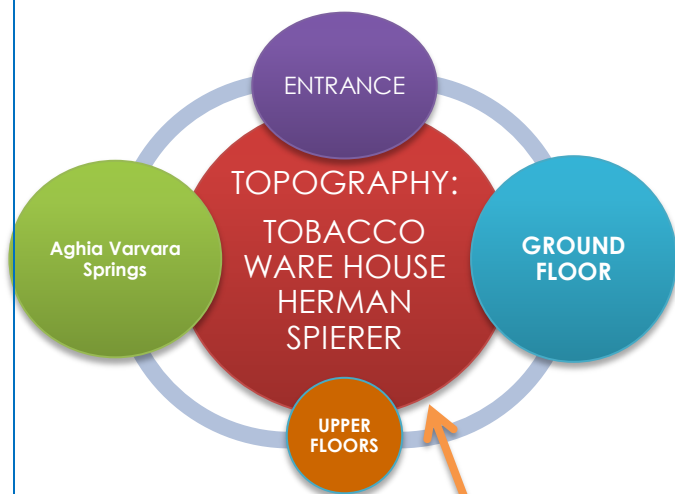
CENTRAL MESSAGE

An issue of dispute

Built to process and store huge amounts of tobacco, the four storey and 7.000 sqm² building is the city's sky scraper, has provoked the local community in 1925.

THE SKY SCAPER

Surface: 7,500 sq.m.
Volume: 19,000 cubic
meters
Dimensions: 60*20*18m.
Height: from NE: 16m.



4th
FLOOR

3rd
FLOOR

2nd
FLOOR

1st
FLOOR

BASEMENT

COS/TOUR DIVERTIMENTO 193

<http://divertimento.unicity.eu/index.php>



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PRINCIPLE 03

Presentation of heritage assets (topics, messages, units, narratives, graphic design) shall relate to the visitor's horizon in both a cognitive and a visual way.

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If features, objects, plants or animals are presented that are unknown to the visitors, information shall be provided, on how to recognise and distinguish them from others.



JUSTIFICATION

Empirical research shows that information which people cannot relate to will almost certainly be ignored. For people to remember, information must be meaningful, i.e. relate to their personal experiences and/or values.

Making information really meaningful can be difficult since meaning and relevance depend on the audience. The best approach is to really get to know your audience (who are they, where do they come from, why do they visit here, what do they expect etc).



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Various variables such as cultural background, social status, age, occupation, personal interest, or circumstances of visit etc play a role here.

It is not only important to understand who is interested in what subjects, but also why they are interested in those subjects.

Visitors are disappointed if they cannot see (or identify) what is being described. If for instance, wild animals only occasionally come to a site, images (drawings, photographs) should be used to convey an adequate idea of what these animals actually look like.

There for narratives within Pilot Projects shall set the prior knowledge level of the visitor to zero and relate only to the knowledge of universal standards of the average healthy adult.

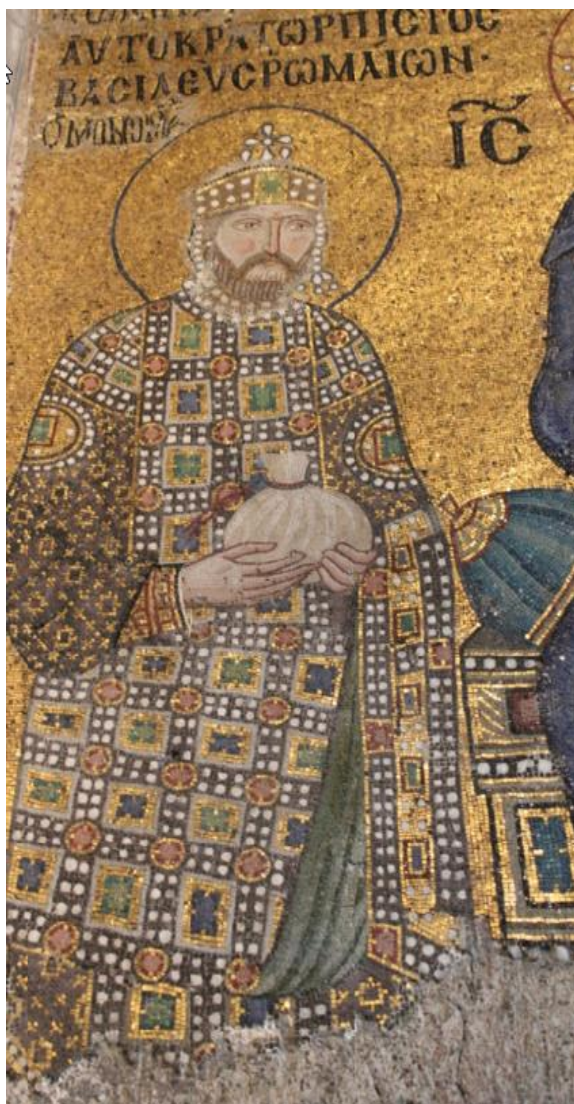
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SIGNIFICANCE FOR SUCCESS

Of very high significance for the overall success.

Mosaic Composition with Byzantine Emperor Konstantinos Monomachos,
Aghia Sofia, Constantinople

Golden Gigliato,
Grand Master Of the Knights Hospitallers in Rhodes, Pierre d' Aubusson,
476-1503



NOT EVERYBODY
KNOWS WHAT IS AN
ICON,
but everybody knows
what is a COIN.
(Christians, Muslims,
Hindus, Atheists: All.)



DEISIS

THE DEISIS MOSAIC IN AGHIA SOFIA

DATE

Deisis, meaning the act of praying in Greek, mosaic probably dates from 1261.

CREATION

It was commissioned to mark the end of 57 years of Roman Catholic occupation, the recapture of Istanbul from the Crusaders and the return to the Orthodox faith.

LOCATION

It is the third panel situated in the imperial enclosure of the upper galleries.



DESCRIPTION

In this panel the Virgin Mary and John the Baptist (Ioannes Prodromos), both shown in $\frac{3}{4}$ profile, are imploring the intercession of Christ Pantocrator for humanity on Judgment Day. The bottom part of this mosaic is badly deteriorated. This mosaic is considered as the beginning of the Renaissance in Byzantine pictorial art.

ART VALUE

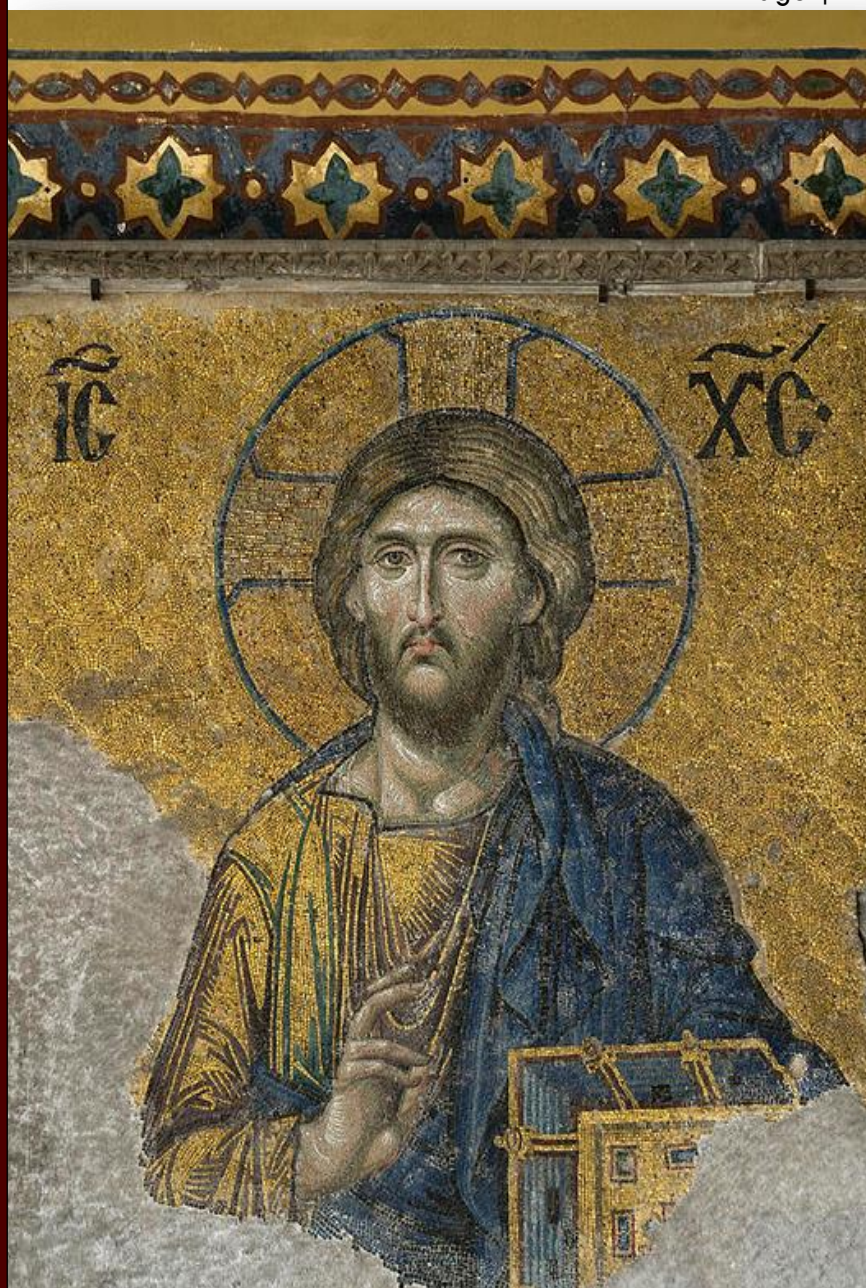
It is widely considered the finest in Haghia Sophia, because of the softness of the features, the humane expressions and the tones of the mosaic.

STYLE

The style is close to that of the Italian painters of the late 13th or early 14th century, such as Duccio.

INTERPRETATION

Interpretation is focused on the coin significance and its socio-economic value, the art of minting, the historic moment, interconnections with the broader environment etc. However at a first glance it is understood, what is demonstrated. On the contrary, strongly coded heritage assets such as icons are not accessible by visitors at first glance. They need to be thoroughly interpreted.





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PRINCIPLE 04

Analogies, metaphors and recurrent elements strengthen the logical thread running through the presentation of the asset in question shall contribute to linking individual elements.

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HERODOT. THE TRAVEL BOX METAPHORS		
	Cigarette Box	Travelbox
1	"Brand of...". Since 1913	Herodot. Travelling since ancient times
2	Image of	Distinctive photographic units of 9 trails
3	A premium blend of fine quality tobaccos	HERODOT. A premium blend of the finest quality experiences, provides genuine traveller pleasure
4	"Logo of..."	Logo: Depiction of Herodotus, the traveller and historian
4	Smoking seriously harm you and others around you	The Ministry of Culture warns: Don't open, unless quality addicted
5	Smoking may reduce the blood flow and causes impotence	HERODOT. The first Cultural Heritage Network ever!
6	Tax – Duty free sale only	A tax free quality experience
7	Tar 8mg– Nicotine 0.6 mg – Carbon Monoxide 9 mg	Pleasure 8 T-bytes, Knowledge 10 T-bytes, Satisfaction 9 T-bytes

JUSTIFICATION

The prime goal of information presentation in leisure settings should be the ease with which information is processed in 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 (mental representations), useful of solving problems of interest, may very well be utilized to reduce cognitive loads (not understood mental structures), 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.

SIGNIFICANCE FOR SUCCESS

Of specific significance for the overall success.



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DIVERTIMENTO
Europe: motion, emotion, imagination

PRINCIPLE 05

The EUROTHENTICA audience should to access and comprehend information presented in a manner that no repetition is needed.

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JUSTIFICATION

The main difference between academic learners and non-captive audiences is the possibility to rehearse material. Repetition and rehearsal is a quality and at the same time an advantage of formal education, but has no relevance whatsoever in leisure settings.

EXPERT 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.

WORKING MEMORY IS THE MIND'S BLACKBOARD

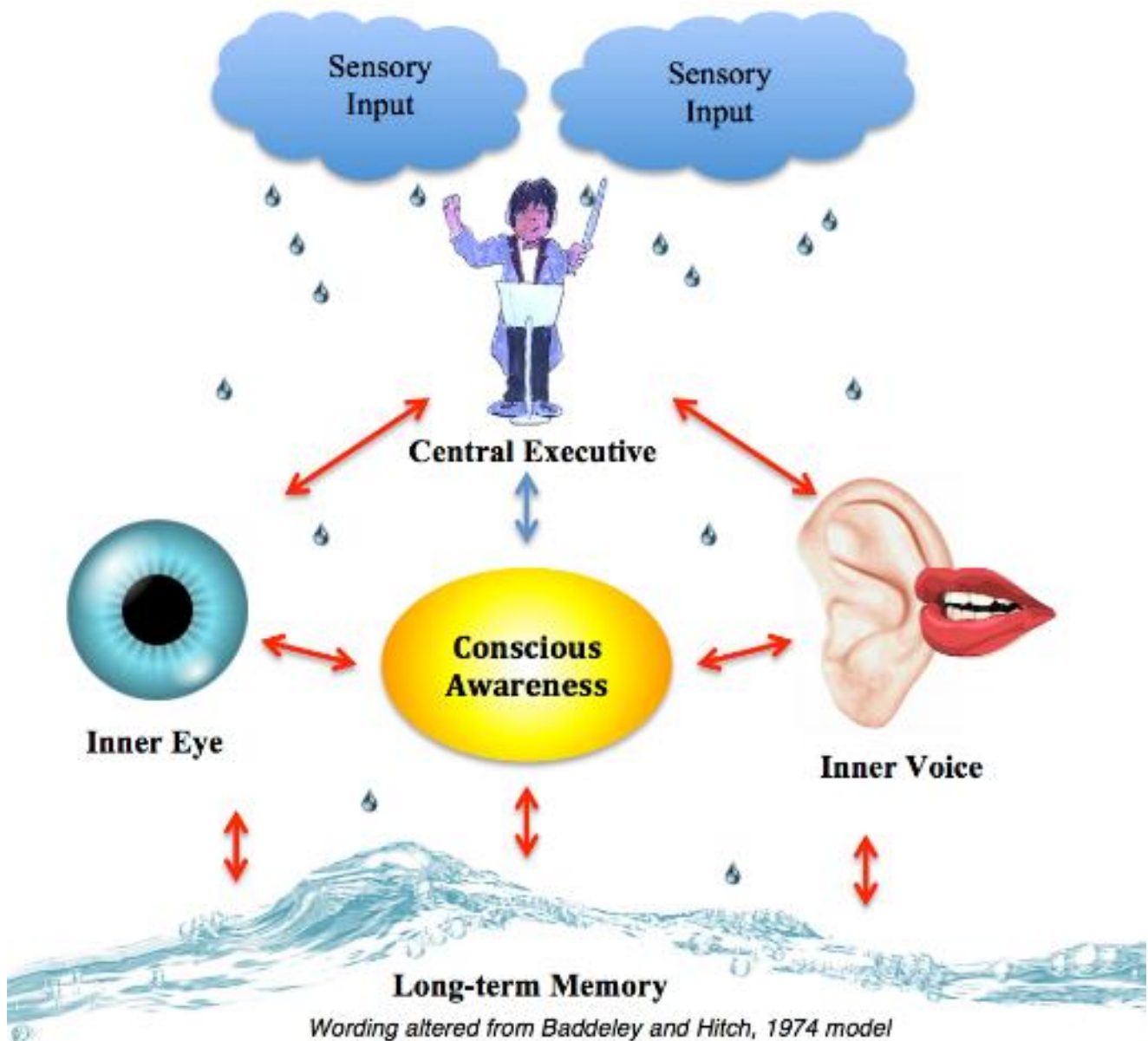
Working Memory is equated with consciousness. Humans are conscious of and monitor only within working memory content: unless it is brought to WM all other cognitive functions remain hidden. On the other hand working memory processes information at several environments simultaneously by organizing, contrasting, comparing. Humans deal with up to two or three elements simultaneously. Interactions between elements in the Working Memory require (more) WM-capacity, reducing the number of elements that can be dealt simultaneously. WM is incapable of highly complex interactions using novel elements: humans are poor at complex reasoning unless most of the elements with which they reason are previously stored in Long Term Memory.



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Working Memory



Wording altered from Baddeley and Hitch, 1974 model
Image created by Dr. Erica Warren © 2015 <http://learningspecialistmaterials.blogspot.com/>



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DIVERTIMENTO
Europe: motion, emotion, imagination

Harvard Business Review

PRESENTATIONS

A Speech Is Not an Essay

by John Coleman

SEPTEMBER 11, 2014

Reading an essay to an audience can bore them to tears. I recently attended a conference where a brilliant man was speaking on a topic about which he was one of the world's experts. Unfortunately, what he delivered was not a speech but an essay. This renowned academic had mastered the written form but mistakenly presumed that the same style could be used at a podium in the context of an hour-long public address. He treated the audience to exceptional content that was almost impossible to follow – monotone, flat, read from a script, and delivered from behind a tall podium.

He would have done well to heed the words of communication professor Bob Frank: "A speech is not an essay on its hind legs." There is a huge difference between crafting a speech and writing an essay. And for those new to public speaking, the tendency to mimic the forms of writing we already know can be crippling.

Speeches require you to **simplify**. The average adult reads 300 words per minute, but people can only follow speech closely at around 150-160 words per minute. Similarly, studies have shown auditory memory is typically inferior to visual memory, and while most of us can read for hours, our ability to focus on a speech is more constrained. It's important, then, to write brief and clear speeches. Ten minutes of speaking is only about 1,300 words (you can use this calculator), and while written texts – which can be reviewed, reread, and reexamined – can be subtle and nuanced, spoken word must be followed in the moment and must be appropriately short, sweet, and to the point.



As you focus on brevity and clarity in a speech, it's also important to **signpost and review**. In a written essay, readers can revisit confusing passages or missed points. Once you lose someone in a speech, she may be lost for good. In your introduction, state your thesis and then lay out the structure of your speech ahead of time (e.g., "we'll see this in three ways: x, y, and z"). Then, as you work through your speech, open each new point with a signpost to let your listeners know where you are with words such as, "to begin," "secondly," and "finally," and close each point with a similar, review-oriented signpost (e.g., "so we see, the first element of success is x"). This lack of subtlety can be repetitive and inelegant in a written document, but it is essential to the spoken word.

Similarly, the subtleties of complex argumentation and statistical analysis can be compelling in an essay, but in a speech it's important to **drop the statistics and tell a story**. Neuroscience has shown that the human brain was wired for narrative. And while I always appreciate arguments that are fact-based and grounded in sound logic, it's easier for me to engage with a speaker when she keeps the statistics to a minimum and opts for longer and more vivid stories. Lead or end an argument with statistics. But never fall into reciting strings of numbers or citations. Your audience will better follow, remember, and internalize stories.

To bring these stories to life, remember that when delivering a speech **you are your punctuation**. When you're speaking, your audience doesn't have the benefit of visual signifiers of emphasis, change in pace, or transition – commas, semicolons, dashes, and exclamation points. They can't see question marks or paragraph breaks. Instead, your voice, your hand gestures, your pace, and even where and how you're standing on stage give the speech texture and range. Vary your excitement, tone, and volume for emphasis. Use hand gestures consciously and in accordance with the points you're trying to make. Walk between main points while delivering the speech – literally transitioning your physical position in the room to signify a new part of the argument. Standing motionless while speaking in a monotone voice doesn't simply drain your audience's energy, it deprives them of understanding – like writing a text in one run-on sentence with no punctuation or breaks. Resist the urge to read your speech directly from the page. Become the punctuation your audience craves.

Speeches and essays are of the same genus, but not the same species. Each necessitates its own craft and structure. If you're a great writer, don't assume it will translate immediately to the spoken word. A speech is not an essay on its hind legs, and great speech writers and public speakers adapt accordingly.



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WORKING MEMORY IS LIMITED IN CAPACITY

Working Memory is limited in capacity (with respect to the number of elements it can handle, so rehearsal is necessary to prevent information loss. It is a task for any instructional design though to enhance its capacity if material is processed using both the visual and auditory channel, whereas working memory-constraints should be the determinants for effectiveness. Concluding one may assume that although human intellection resides in Long Term Memory, all conscious cognitive activity occurs in a structure (WM) whose limitations preclude all but the most basic processes.

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**ANY PRESENTATION THAT
IGNORES WORKING MEMORY
LIMITATIONS IS EX PRINCIPIO
DEFICIENT**



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COGNITIVE LOADS

Heritage presentation within the Roving museum shall consider:

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- The intrinsic cognitive load (ICL) is affected by the intrinsic nature of material and cannot be altered by instructional interventions. The intrinsic CL depends on the interactivity of the elements, on the nature of the material to be learnt, as well as on the expertise of learners
- 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 very well be altered and even determined by instructional interventions.
- The germane CL (GCL) reflects the effort that constitutes schema construction and may be increased by instructional interventions.

WORKING MEMORY CONSTRAINTS

The constraints inherent in the working memory should be the determinants for the design of effective interpretive presentations. 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. All material handled by working memory can be transferred to long-term memory.

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.



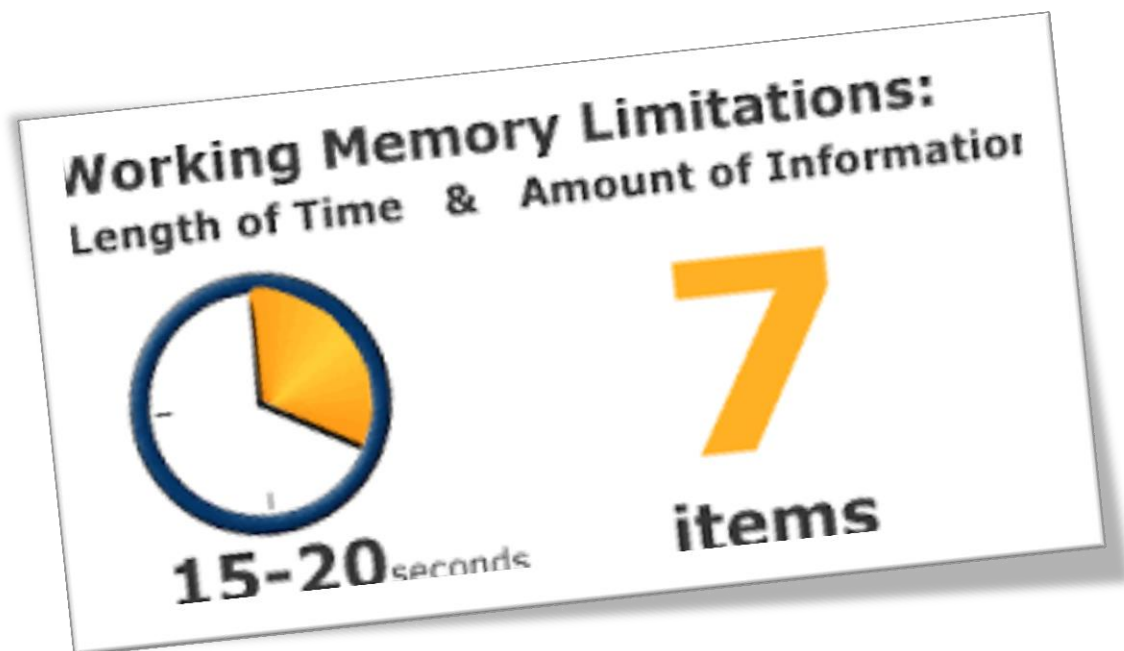
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PARALLEL PROCESSING

Humans are conscious of and monitor **ONLY** within working memory content: unless it is brought to WM all other cognitive functions remain unused. Working memory holds +_ 7 items or information elements at a time and processes info at several environments simultaneously: organizing, contrasting, comparing, etc.

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Humans deal with up to two or three elements simultaneously. Interactions between elements in the WM require (more) WM capacity, reducing the number of elements that can be dealt simultaneously.

Working memory is incapable of highly complex interactions using novel elements.

How does Memory Work?

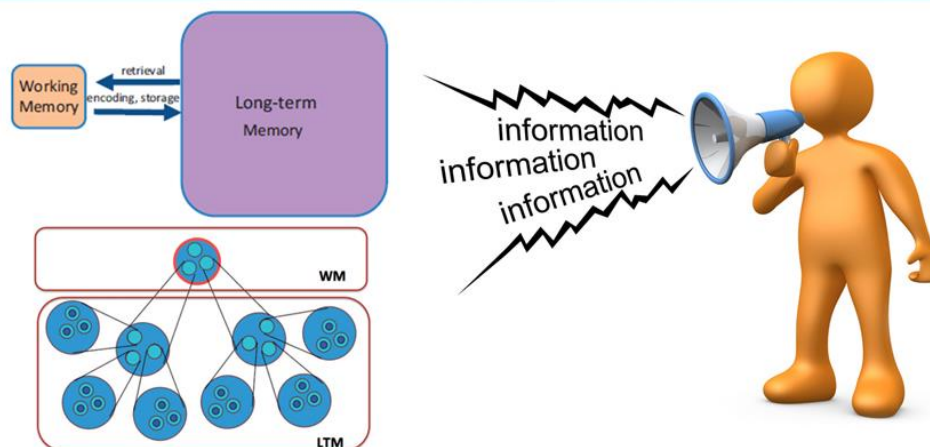




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Understanding why the firehose fails...



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Humans are poor at complex reasoning unless most of the elements with which they reason are previously stored in LTM. Information stored in LTM has a high degree of connectivity, includes large and complex interactions and procedures. Human intellectual ability comes from stored knowledge and not from the ability to engage in complete reasoning that takes place in working memory.

Intellectual skills are construction of large numbers of increasingly sophisticated schemas (mental representations) with high degree of automation. Schemas consist of multiple elements treated as a single element allowing myriads of irrelevant elements to be ignored, whereas automated schemas allow fluid performance of familiar tasks and facilitate performance of unfamiliar tasks.

COGNITIVE LOAD THEORY

Cognitive Load Theory (CTL) assumes that all information that has to be processed in WM can be placed on an element interactivity continuum. Elements in low interactivity material interact minimally and so it can be learned serially without imposing a heavy WM load. These materials can be characterized as having a low intrinsic cognitive load. In contrast, interactions between the elements of high element interactivity material require them to be processed simultaneously in WM resulting in a high intrinsic cognitive load (. In order to facilitate knowledge transfer at leisure settings, a framework is suggested, that manages types of cognitive loads (CL) involved in the learning process.

The missing advantage of repetition and rehearsal is substituted by the empowerment of associations, which are constructed through the help of schemas. Any instructional design that ignores working memory limitations is ex principio deficient, and for non-



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captive audiences totally inappropriate. Presentations that require recreational learners to engage in complex reasoning processing involving combinations of unfamiliar elements are likely to be ignored. Presentation content should be analyzed from a cognitive load perspective (CL), since limited WM is a defining aspect of human cognitive architecture and directs learners' attention to relevant learning processing.

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EUROTHENTICA COMMUNICATION GOAL

The prime goal of information presentation within the Roving Museum is the ease with which information is processed in WM. 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 LTM but information that constructs them is processed in the working memory.



FAMILIARITY

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.

EVALUATION OF THE WORKING MEMORY

Concerning a summative evaluation of Working Memory-architecture one may assume that the extraneous CL is not a problem if intrinsic cognitive load is low, but a high extraneous cognitive load leads inevitably to inadequate instructional design. On the other hand a high CL may not be a problem if it is relevant to schema construction leading this way to optimal design and the increase of germane cognitive load. Should the total cognitive load exceed Working Memory limits, this can be fatal for learner motivation and success. On the other hand non-excessive cognitive load redirects learners' attention to learning relevant processes, to schema construction and resulting to increase germane cognitive load and last but not least it deviates attention from irrelevant processes that cause extraneous cognitive load.

SIGNIFICANCE FOR SUCCESS

Of specific and/or relative significance for the overall success.



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PRINCIPLE 06

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Presentations that require Roving Museum Visitors to engage in complex reasoning processing involving combinations of unfamiliar elements are likely to be deficient.

JUSTIFICATION

- Presentation address the average healthy adult
- Presentation are in English for an audience with a good command of the English as a foreign language
- Presentations shall be designed in a manner that accords and not conflicts with human cognitive architecture
 - All information that must be processed in working memory should be evaluated as an element interactivity continuum
 - Low interactivity elements (low intrinsic cognitive load) interact minimally and so material can be learned serially without imposing a heavy working memory load.
 - Interactions between the elements of high interactivity material require simultaneous processing by the working memory and therefore result in a high intrinsic cognitive load.
 - Embedding interacting elements in schemas working memory processing is facilitated, only if multiple, complex elements are treated like single elements.
- The instructional designs and procedures within the Roving Museum intend to reduce an extraneous cognitive load in the presence of a higher intrinsic load, generating if possible a medium to high germane cognitive load.



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PRINCIPLE 07

All instructional design has been analyzed from the

- perspective of working memory limitations
- element interactivity continua and
- three types of cognitive loads, since these constitute defining aspects of human cognitive architecture.

Page | 32

JUSTIFICATION

As cognitive load is to be understood a construct that represents the load that is imposed on the cognitive system when a particular task is performed. Three load types are distinct for the Roving Museum, whereas the relationships between them are extremely complex:

- The mental load is imposed by task demands (task intrinsic aspects, element interactivity, immune to instructional manipulations and to task extraneous aspects)
- The mental effort represents cognitive capacity (resources) allocated to accommodate task demands
- The performance represents the individual performance associated with learners.

SIGNIFICANCE FOR SUCESS

Of very high significance for the overall success.



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5 WRITING STYLE

Page | 33

PRINCIPLE 01

Good interpretation is concrete. Concepts, facts and processes that are difficult to conceive have to be illustrated.



Texts have been proofread and contain no spelling mistakes.

JUSTIFICATION

The contents of presentation should be easy to understand. Roving museum Visitors are a non-captive audience. They only pay attention if what is on offer is interesting and attractive to them. Incomprehensible texts are usually ignored by visitors at heritage places.

SIGNIFICANCE FOR SUCESSS

Of very high significance for the overall success.

ALTERNATIVES

- Use visual metaphors to make facts clear.
- Set up contradictory hypothesis and follow them.
- Personification
- Change time or size scales.
- Use analogies.

COS/TOUR DIVERTIMENTO/699493

<http://divertimento.unitycity.eu/index.php>



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PRINCIPLE 02

Avoid noun phrases.

Strictly avoid technical terms.

Not too many adjectives and adverbs.

Avoid unnecessary use of passive. Passiv voice is appropriate when a passive object or passivity itself is the object of interpretation or requires emphasis.

Language (written, spoken) should be to the point and as expressive and concrete as possible.

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noun phrase

noun GRAMMAR

plural noun: noun phrases

a word or group of words containing a noun and functioning in a sentence as subject, object, or prepositional object.

JUSTIFICATION

Noun phrases resemble to scientific style and give an aloof impression, while verbs act as a stimulant. Actions, processes and developments should be expressed by active verbs.

SIGNIFICANCE FOR SUCCESS

The authors reference to publication, but in certain circumstances the recommendation is valid for panels and guided tours, too.

Importance:

medium



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PRINCIPLE 03

Longer bodies of text shall start with an interesting introduction ("hook").

JUSTIFICATION

Page | 35

The first sentence often determines whether the following will be read to the end or not.

SIGNIFICANCE FOR SUCESS

Of very high significance for the overall success

ALTERNATIVES

- Question to begin
- Provocative or surprising statement/unusual situation
- Peak of a storyline/"showdown"
- Provocative citation
- Play on words



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PRINCIPLE 04

The final paragraph of a text section provides a highlight.

FREE MOVEMENT OF PEOPLE GOODS AND SERVICES

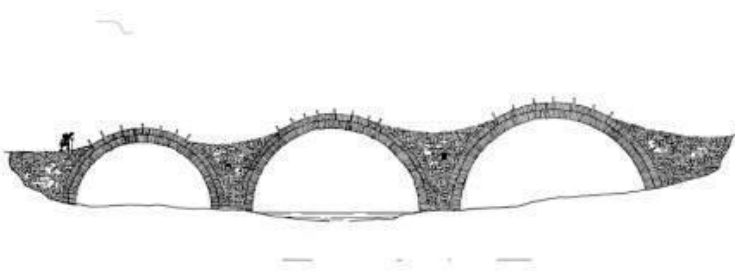
Epirus, 1700

No, it is not about the Treaty of Rome, who dream of lifting the barriers in Europe by building bridges. But it is certainly about the land of bridges!

Page | 36

Epirus is the mountainous region in Northern Greece, thought to be the extension of the Alps. Its many and big rivers make it a compelling need for bridges to be built so people can move unimpeded. They travelled either from place to place, covering the needs of livestock, or conducted long journeys by organized guilds in and out of Greece.

Who was in charge for their construction? The decision to build a bridge was usually taken on a personal level: either a wealthy resident or a nearby monastery monk or, scarcely, the whole village was seen to take such a decision.



Who covered the building cost?

All costs, significantly high, were covered by the donor. In recognition of this offer by the community, the bridge usually takes the

name of the donor.



Building materials: as the basic raw material has always been used schist, abundant in the region, while the bonding material constituted a mixture of grated tile, slaked lime, pumice, soil, water and dried herbs. In many cases they did not fail to throw inside animal hair or white of egg as well to increase its effectiveness!

Architecture: Different types are prevalent depending on the number and the shape of archs. The arch shape is semi-circular or gets a slightly pointed- peaked appearance reminiscent of Gothic or Islamic standards.



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The technicians did not fail, prior to the delivery of the bridge, to paint an icon the Saint who was therein the guardian angel of the bridge.

A slight prior to end: After works in the bridge had come to a completion, this was celebrated by organising a big event in which every nearby village massively participated .

Bridge of Konitsa, built in 1870

JUSTIFICATION

This motivates visitors to keep reading to the end. This recommendation relates to any ending, e.g. a panel text, a section of a publication or a web-page.

SIGNIFICANCE FOR SUCCESS

Of medium significance for the overall success

ALTERNATIVES

- Surprising turn at the end.
- Point/punch-line at the end.
- "Wow!", "I didn't know that!"-experience.



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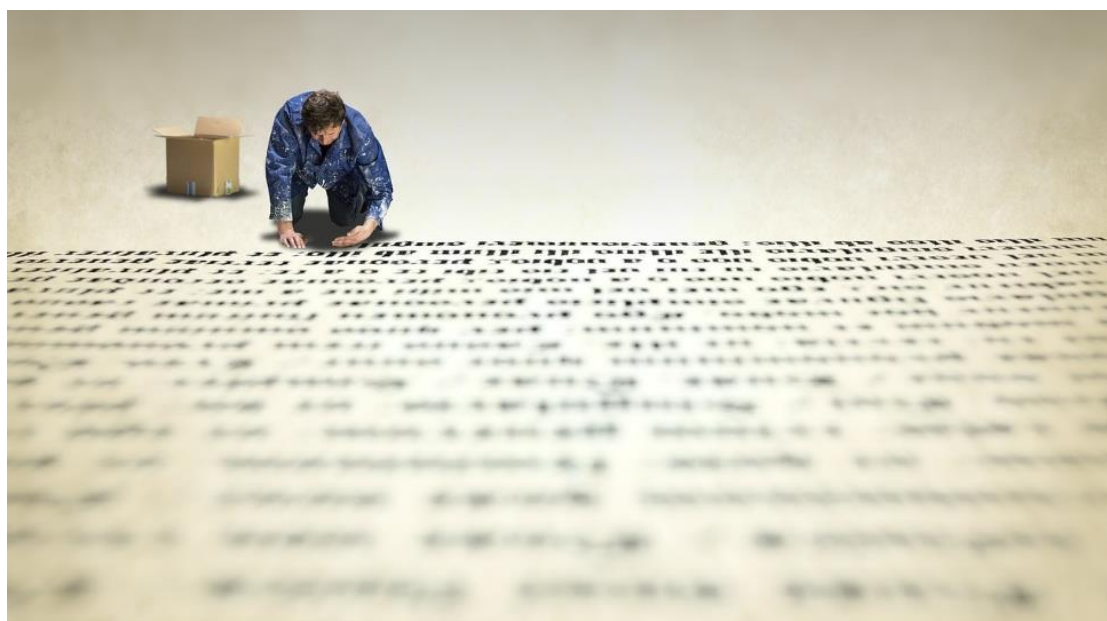
PRINCIPLE 05

Generally no more than 300 words per panel.

JUSTIFICATION

Page | 38

Too large bodies of text give the impression that it takes some efforts and time to deal with the panel.



SIGNIFICANCE FOR SUCCESS

200 - 250: criterion mostly met

251 - 300: partly met

301 - 400: hardly met

> 400: not met



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PRINCIPLE 06

A transition links one stop to the next one or to the next sub-theme.

JUSTIFICATION

Page | 39

The following details could handle and remember in a better way. Careful foreshadowing or transitional questions create curiosity.

For panels and leaflets transitions have to be very brief; there is frequently too little space for transitional paragraphs.

Later the expectations have to dissolve, otherwise the visitors are dissatisfied.

The announced message is interesting the whole time and affords a surprising punch line.

SIGNIFICANCE FOR SUCCESS

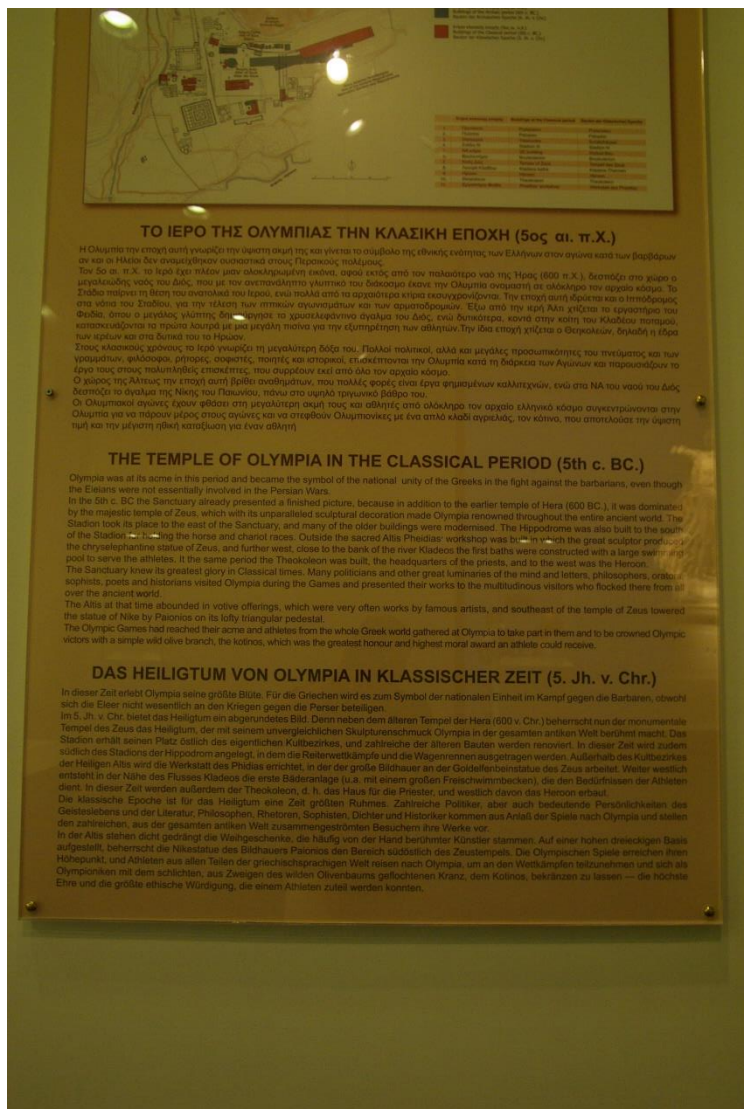
Of medium significance for the overall success

ALTERNATIVES

- Hint at the theme of the next stop.
- Use a question or a riddle that the visitors may figure out along the upcoming section of the route.
- Give participants an observation task.



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PRINCIPLE 07

Not too many adjectives and adverbs.

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JUSTIFICATION

Adverbs and adjectives tend to a more complicated style. Overuse bears the danger of a overblown style. Many adjectives and adverbs can be replaced by strong verbs and concrete nouns.

SIGNIFICANCE FOR SUCCESS

Of medium significance for the overall success

Olympia, Greece
Archaeological Museum



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PRINCIPLE 08

Use passive consciously depending on the content.

God has asked Cain: where is your brother?

Cain replied: He got killed.

Page | 41

JUSTIFICATION

But passive constructions tend to be complicated and less animated than active ones.

However, the common advice for generally avoiding passive constructions is not appropriate. Passive voice is appropriate when a passive object or passivity itself is in the focus of interpretation or requires emphasis.

Changing from active to passive can be suitable in varying the rhythm and flow of text.

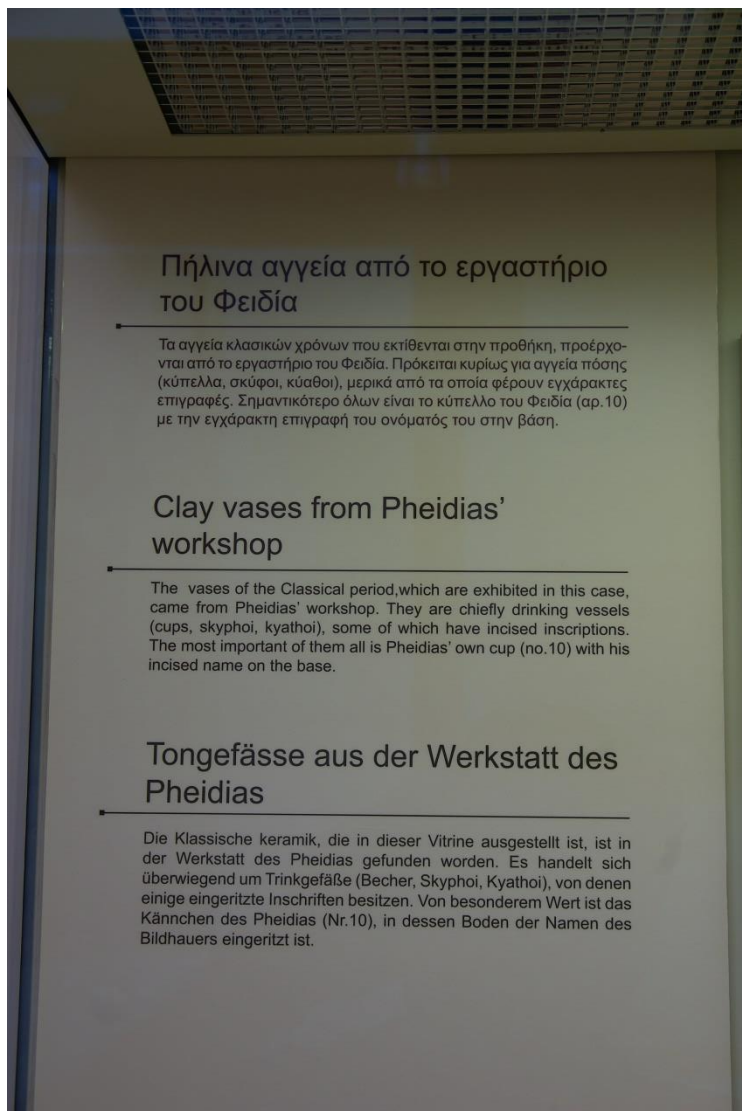
Try expressing the same thought both as an active and passive construction and then decide which is more lively or suitable.

SIGNIFICANCE FOR SUCCESS

Of medium significance for the overall success



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PRINCIPLE 09

Language (written, spoken) should be to the point and as expressive and concrete as possible.

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JUSTIFICATION

Imaginative descriptions and expressive language capture the imagination more effectively than technical, complex phrasing.

Look for synonyms that also contain an appropriate emotional component or a local flavour. Perhaps there is a particular expression or phrase that is used nowhere else? Even active verbs can be weak and abstract. Again think of possible synonyms to the standard range. e.g. instead of 'fly', you could say flutter, glide, soar, circle,

Olympia, Greece
Archaeological Museum

SIGNIFICANCE FOR SUCCESS

Of high significance for the overall success

However, if visitors not know, who Pheidias is, very probable for foreigner visitors, the explanation is meaningless....



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PRINCIPLE 10

Strictly avoid technical terms.

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JUSTIFICATION

The use of technical terms always is at the expense of people who are not familiar with the topic. Even if explained technical terms disturb the storyline.

SIGNIFICANCE FOR SUCCESS

Of high significance for the overall success

Relationship between text and images

If we've got an image, why do we need all this text?

- Searching image labels is a very blunt tool giving imprecise results
- The wrong image may be attached or the image may become detached
- It makes the identifier look very closely and analytically at the object



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PRINCIPLE 1 1

Attract the attention and the attention spam of the EUROTHENTICA audience

Page | 44

JUSTIFICATION

Attention increases considerably as soon as somebody feels addressed (confirmed by evidence from the advertising industry).

SIGNIFICNACE FOR SUCCESS

This is of medium significance for the overall success

ALTERNATIVES

- Visitors are addressed personally.
- Labelling, i.e.
classifications of
groups
visitors
probably
are
belonging
to (or their
antagonists)
- Heroes
address
visitors





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PRINCIPLE 12

Use of present tense enlivens the text

Page | 45

JUSTIFICATION

Present tense enhances the attention.

SIGNIFICANCE FOR SUCCESS

Of medium significance for the overall success

ALTERNATIVES

- Use active and passive sentences alternately.
- Vary sentence length.
- Use parallel constructions.
- Avoid using the same expression too often.



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PRINCIPLE 13

Sentences should not be too long.

Page | 46

● JUSTIFICATION

- Long and complicated sentences are hard to read.
- Some sources recommend not more than 10 to 15 words. Sentences exceeding 22 words should be split into two. In other languages or target groups this value is different.

SIGNIFICANCE FOR SUCCESS

Of high importance for the overall success

Olympia, Greece
Archaeological Museum

THE SANCTUARY OF OLYMPIA IN THE ARCHAIC PERIOD (6th c. BC.)

From the 6th c. BC (580 BC.) the Eleians, after successive disputations with the Pisans, acquired complete supremacy over the Sanctuary and for at least two uninterrupted centuries (6th – 4th c. BC.) ensured peace and prosperity in the area, thanks to the truce and to the proclamation of the country as sacred and inviolable.

In 600 BC the first monumental temple was built in the Peloponnese, the Heraion, dedicated to the goddess Hera, as the capstone of the very ancient cult of the female deities of fertility who preexisted in the Sanctuary.

On the artificial terrace northeast of the temple of Hera were built the small temple-like edifices, the Treasuries, chiefly on behalf of the cities of Magna Grecia, which in this way sought to promote their power. The Stadion still remained in the sacred area of the Altis, terminating eastwards of the large altar of Zeus, and the Bouleuterion and Prytaneion were erected to serve the offices of the Sanctuary.

The pilgrims dedicated great numbers of bronze votive offerings, like statues of gods and goddesses, of warriors and athletes. The offerings also included zoomorphic figurines, munificent bronze vases with elaborated decoration, as well as much booty of war, which they hung as trophies in the locality of the Stadion.

The Olympic games acquired ever greater fame and the visitors to the Sanctuary multiplied continually in numbers as its reputation spread rapidly throughout the ancient world; and there was also one other reason, for here there also functioned one of the most important and highly reputed oracles of the time.



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PRINCIPLE 14

Texts have been proofread and contain no spelling mistakes.

Page | 47

JUSTIFICATION

Spelling mistakes cast the organisation responsible for the provision in a bad light.

SIGNIFICANCE FOR SUCCESS

Of high importance for the overall success





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6 SUMMARY

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BASIC PRINCIPLES

- Interpretive design should provoke revelation about a place, idea or object.
- Any interpretation should be built upon one central message (overall idea/theme) that is the quintessence of the whole interpreted content. A central message should be expressed in one complete sentence
- The theme / central message of the stop relates to the inherent original phenomenon of the location and reveals its significance
- Interpretation (themes, topics, messages) has to be relevant to visitors
- If features, plants or animals are presented that are unknown to the visitors, provide information on how to recognise and distinguish them from others

TITLE AND HEADING

- Titles and headings provoke interest
- Long body text blocks are structured by sub-headings

MAIN TEXT

- Longer bodies of text start with an interesting introduction ("hook")
- The final paragraph of a text section provides a highlight
- Generally no more than 250-300 words per panel. There should be a summary for those ones who are less interested. Applies only for panels
- A transition links one stop to the next one or to the next sub-theme (only for products that are usually used in a distinct way)



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WRITING STYLE

- **Good interpretation is concrete. Concepts, facts and processes that are difficult to conceive have to be illustrated**
- **Avoid noun phrases**
- **Not too many adjectives and adverbs**
- **Use passive consciously depending on the content**
- **Language (written, spoken) should be to the point and as expressive and concrete as possible**
- **Strictly avoid technical terms**
- **Address the visitors**
- **Alterations of rhythm make texts more interesting**
- **Sentences should not be too long**
- **Texts have been proofread and contain no spelling mistakes**



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7 APPLICATIONS

Page | 50

[KNIGHTS IN THE SUNROSE ISLAND](#)

[THE WILL OF MARCO POLO](#)

[The will of Marco Polo](#) (.PDF)

[DARWIN, A MAN WHO CHANGED HIS MIND](#)

[TOBACCO PERFUMES](#)

[LEGENDARY JOURNEYS](#)

[WOMEN OF THE RENNAISANCE](#)

[THE WORLD OF FREDERIC II](#)



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CHECKLIST

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CONTENT

- | | |
|---|--|
| ● Does it engage your interest and imagination, inspire and provoke thought? | |
| ● Does it aim to present a whole rather than a part? | |
| ● is it accurate, insightful, and does it reflect the integrity, authority, management, and voice of the organization it represents? | |
| ● Does it reinforce the identity of the agency utilizing existing standards to establish expectations among a general audience, conveying a reassuring sense of familiarity, continuity, and ease in finding information? | |
| ● Does it display sound ideas? | |
| ● Does it provide information about vital environmental and preservation issues and broaden awareness of the need for protection of natural and cultural heritage? | |
| ● Does it express multiple perspectives? | |
| ● Is it site specific? | |
| | |



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INTERPRETIVE TECHNIQUES

● Does it engage your interest and imagination, inspire and provoke thought?	
● Does it relate to your experience at the site?	
● Does it cause a revelation based on information?	
● Does it demonstrate why something matters?	
● Does it link tangible elements (media and park resources) to intangible ideas and concepts	
● Does it help you make connections to the meaning and significance of the site?	
● Is it an appropriate medium to convey the message? Is the design appropriate for different learning styles and is it universally accessible?	
● Is there continuity among all media at the site?	



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INFORMATION LAYERING

- | | |
|--|--|
| ● Is there a clear hierarchy of information? Does it visually stratify or layer complex information? | |
| ● Is there a continuity of style, and correlation between text, map, and graphic elements? | |
| ● Is it easy to use and to navigate through? Can you find categories of information easily? | |
| ● Are there familiar patterns of reference for you to find the information you need? | |



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INTERPRETIVE TECHNIQUES

● Does it engage your interest and imagination, inspire and provoke thought?	
● Does it relate to your experience at the site?	
● Does it cause a revelation based on information?	
● Does it demonstrate why something matters?	
● Does it link tangible elements (media and park resources) to intangible ideas and concepts	
● Does it help you make connections to the meaning and significance of the site?	
● Is it an appropriate medium to convey the message? Is the design appropriate for different learning styles and is it universally accessible?	
● Is there continuity among all media at the site?	



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Europe: motion, emotion, imagination

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