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DIVERIMENTO  
Europe: motion, emotion, imagination

# DIVERIMENTO

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

### 6/10 LAYOUT AND GRAPHIC DESIGN 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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# CONTRIBUTOR

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## ACRONYM

***DIVERTIMENTO***

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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
- BULGARIA: UNION OF BULGARIAN BLACK SEA LOCAL AUTHORITIES
- TURKEY: EASTERN BLACK DEVELOPMENT AGENCY, DOKA

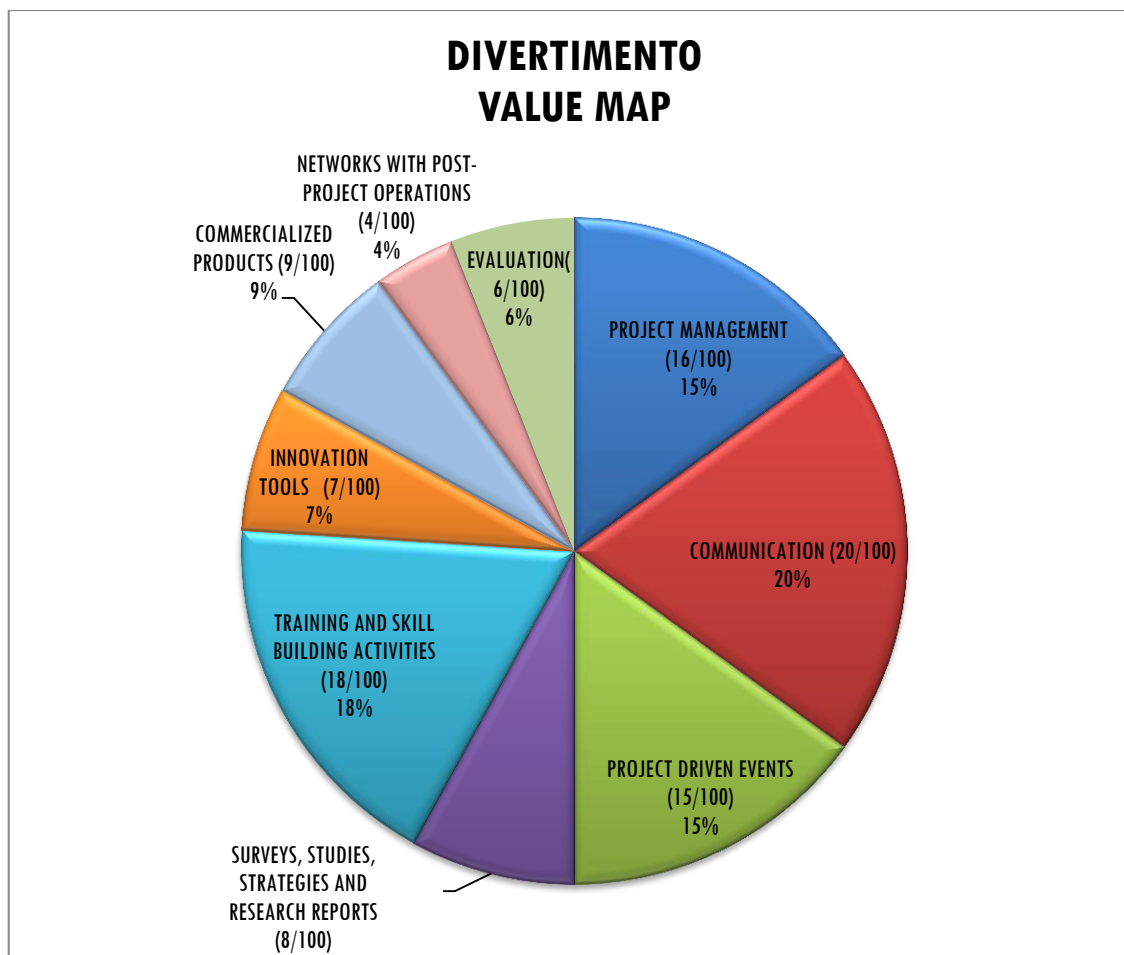


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## THE DIVERTIMENTO PROJECT VALUE MAP

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## PILOT PROJECT PLANNING TOOLS 5/10



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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 DIVERTIMENTO 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)	
1 WORK PACKAGE 5	
2 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 DIVERTIMENTO 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 DIVERTIMENTO Commercialization and Distribution Strategy; ITB BERLIN 2017
WP LEAD: PP4 (POZEJDON TURIZEM)	
<a href="http://divertimento.unicity.eu/index.php">http://divertimento.unicity.eu/index.php</a>	

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# 1 INTRODUCTION

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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
- 10/10 EVALUATION TOOL



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## 2 MANAGEMENT OBJECTIVES

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### 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





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### 3 TITLE AND HEADINGS



## VISITA VIRTUALE DI PALAZZO FARNESE A ROMA

*Una visita virtuale  
interattiva nello  
splendido Palazzo  
Farnese a Roma, sede  
dell'Ambasciata  
Francese.*

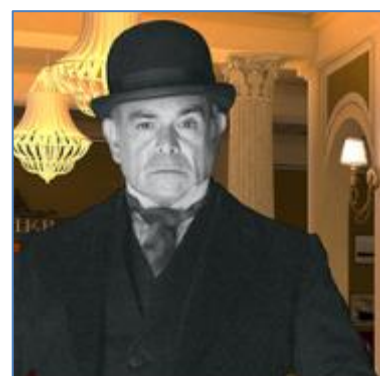


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## IL MONDO DI FEDERICO II

*Nel Castello di  
Lagopesole rivivono il  
mito e la vita di una  
delle figure più  
innovative e  
carismatiche del  
medioevo: Federico II  
di Svevia.*



## CASA MUSEO DI JOE PETROSINO

*Un museo multimediale  
all'interno della casa  
natale di Joe Petrosino  
a Padula. La vita del  
celeberrimo poliziotto e  
il suo impegno nella  
lotta alle mafie narrati  
attraverso un percorso  
audiovisivo e  
interattivo.*



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## PRINCIPLE 01

**Titles and headings provoke interest.**

### JUSTIFICATION

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At the same time the title is an eye catcher. If there is not enough space for it, partners shall use the subtitle to build up the story. Normally the title relates related to the main message of the asset dealt with.

**In regards to panel texts:**

Most people, also if their only pass by, will note the title. So it will be secure that they get the message without reading the whole body text.

**But the title needs not to tell everything immediately.**

In regards to QR-Codes:

The QRC directs the visitor to the surface of the app/and or the “first page” of the asset in question. To provoke interest and keep the attention high the title shall be highlighted and stand out of the text body. Even in the case where visitors do not opt for the specific asset, they may use titles to orientate among assets of more interest to them.

**Texts that are not structured accordingly will not be admissible.**

### SIGNIFICANCE FOR SUCESS

Of very high significance for the overall success

### ALTERNATIVES

- Provocative or surprising statement.
- Question that is likely to be asked by the visitors.
- Question that arouse curiosity in.
- Quotation of begin
- Wordplay
- Connections with universal values
- Metaphors and Analogies



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## PRINCIPLE 02

**Long body text blocks are structured by sub-headings.**

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### JUSTIFICATION

Large blocks of body text put people off.

Dividing a text of 150 words into three blocks of 50 can increase willingness to read from 11% to 35% .

2-3 sentences per paragraph are ideal for the panels and the Roving Museum.

Text with more than 100 words shall be split in smaller blocks.

Sub-headings allow visitors to evaluate quickly whether the following is interesting for them or not. Thus could be the beginning of a new idea or a bridge to the next caption.

Sub-headings shall stand independently without having to read text units that follow

**Texts that do not comply with the principle above will not be admissible.**

### SIGNIFICANCE FOR SUCEESS

Of very high significance for the overall success

### ALTERNATIVES

- Text levels: Keep main message short. Use different type face for additional, more detailed information or bylines.
- Use sub-heads in longer blocks of texts.
- Correlation from paragraphs and pictures (Picture and text in one block).
- Replace text with pictures or tables.



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## MAIN TEXT BODY

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**THE ELECTION**

Émery d'Amboise is born in 1434 in the chateau of Chaumont-sur-Loire. His father is Chamberlain of Charles VII and Louis XII. His brother is Cardinal. Émery serves the Order of the Holy Spirit. On the 10th of July 1581, on his departure for Rhodes, King Louis IX, known as 'le bon', is crowned.

**POISONED SHAVING BLADE**

In 1945 the Gatekeeper of Sultan Bayezid travels from Istanbul to Capua. In his luggage he carries a poisoned shaving blade. On the 25<sup>th</sup> of February the 36 years old Cem dies. Sultan Bayezid declares national mourning for 3 days. Attempts to receive more gold for his corpse go on and his remains return to Bursa only 4 years later. In 1522 Cem's eldest son Murad and his two sons are brought before Sultan Suleiman in Rhodes. Their fate is sealed.

Gate Amboise is built in 1512. The Arms of the Order of the Holy Spirit are walled on the curtain between the city and the sea. The Gate leads to the Collachium, the heart of the city. Grand Master Amboise modifies the design of the ramparts so that 3 gates defend the city: A bridge with arches crosses the moat and is leading to the outer gate. An arched entrance follows. Then St. Antony Gate leads to the Grand Master's Palace. For this reason, the Ottomans call this system 'Egri Kapi' (twisted doors).





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## PRINCIPLE 01

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

### JUSTIFICATION

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**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



#### **Enkolpion: Cameo of an Archangel (Michael?),**

probably 14th century  
Byzantine (Constantinople?)  
Sardonyx; Overall: 1 1/8 x 3/4 x 3/8 in. (2.8 x 2.1 x .4  
cm)  
The Milton Weil Collection, 1940 (40.20.58)

This small oval cameo, which probably depicts the archangel Michael, was once most likely set into a metal frame to be worn suspended from its owner's neck. The cameo almost certainly served an apotropaic function, and Michael's role as the commander of the angelic host, a miraculous healer, and psychopompos (conductor of souls) would make his depiction on a phylactery a logical choice. The artist has skillfully used the material to contrast the low white relief of the saint against the rich dark red background of the matrix. The archangel is seen standing upon a suppedaneum (footstool). Dressed in full military costume, he grasps his sword sheath with his left hand and holds his sword upright with his right. This emphasis on Michael's martial role is noteworthy, for depictions of the saint more frequently show him wearing a chiton and himation. This choice may indicate the patronage of a member of the Byzantine military aristocracy. Instead of gazing intently at the viewer, the archangel focuses his gaze to the right, which gives an impression of vigilance and prevents a sense of stasis from dominating the composition. The artist has further underscored that the figure is not in absolute repose by positioning the right wing to indicate that Michael has just alighted; the same narrative detail is seen in the figure of the archangel Gabriel in a fourteenth-century icon of the Annunciation, now in Skopje. This attempt at creating a sense of movement and the figure's incongruously wide hips (a feature also seen in steatite carving) both suggest an attribution to the fourteenth century.



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## PRINCIPLE 02

The final paragraph of a text section provides a highlight.

### THE WINDOW

In 1436 the French Knights dispute with the Italian Knights. The reason is the new window at the Inn of Italy. The French say that through this window the Italians can watch their activities. The Italians say that they cannot live in a house without air and sun. The Council decides that the Italians cannot be deprived of common goods like air and sun, which all people enjoy. Therefore they may build their window, opposite of which, the French Knights may build another structure, but not in the free space between the two Inns. A multiethnic and prosperous society with good governance is not a myth. It is the Hospitaller achievement.

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### JUSTIFICATION

This motivates visitors to keep reading to the end.

This recommendation relates to any ending within the Roving Museum, e.g. a panel text, a section of a publication or the app.

### SIGNIFICANCE FOR SUCCESS

Of medium significance

### ALTERNATIVES

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



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### PRINCIPLE 03

The maximum limit for panels is set to 300 words given the long tale structures of the selected panel. There should be a summary for those ones who are less interested.

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**THE LANDMARK**

Eurydice Pappas is writing for *Tharros*: "In 1922 the population in Drama counts 40,000 inhabitants. The Greek-Turkish War (1919-1922) ends with 1,500,000 refugees arriving to Greece. Drama receives 80,000 refugees. As a result, in 1929 our School hosts more pupils and converts to a mixed gender school. In World War II, under the Bulgarian occupation\*, Greek schools are closed and the use of the Greek language is forbidden. 300 tons of books are looted, including priceless first editions in Greek from Venice and Vienna. In 1945 our School reopens with the support of parents. Today it is a landmark for Drama's historic memory."



### JUSTIFICATION

Too large bodies of text give the impression that it takes some efforts and time to deal with the panel. American scholars recommend 60 words per panel, European standards are set to 250 maximum.

### SIGNIFICANCE FOR SUCCESS

Of very high significance for the overall success

**Panels with over 400 words will not be admissible.**



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## PRINCIPLE 04

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

### THE GREAT SIEGE OF RHODES

On the 23<sup>rd</sup> of May 1480 an Ottoman fleet with 160 ships appears before Rhodes. It is carrying 70.000 men to fight against 500 knights and 2.000 soldiers. The enemy plan is simple: the town will be encircled and the access to the sea disabled. The defenders run out of supplies, the infantry attacks the sea wall. In July Grand Master Aubusson is leading the counterattack at the Tower of Italy. He is 60 years old and is wounded five times. The decisive battle in the Italian sector lasts 3 hours: 3.000 Ottoman soldiers, who invaded the town, are hacked to death. The enemy withdraws on the 17<sup>th</sup> of August 1480 leaving 9.000 dead and 15.000 wounded.

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### EYE WITNESS AND AUTHOR

The Frenchman Guillaume Caoursin, Chancellor of the Order, writes the manuscript he is remembered for: **THE SIEGE OF RHODES**. The illustrated description becomes a best seller. Between 1481 and 1489 the book is published in Venice, Ulm, Salamanca, Paris, Bruges and London. A special edition of the book is given to Emperor Frederick III. In the Council Chamber of the Grand Master's Palace, Caoursin presents his book to Pierre d' Aubusson, Grand Master of the Knights Hospitallers, Victor of the Ottoman Sultan Mehmet II, Cardinal and Papal Legate for Asia.

### JUSTIFICATION

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. For the app this is possible as Roving Museum Visitors may select the navigation course visitors only go in one direction.

### SIGNIFIANCE FOR SUCESS

This is of low significance of isolated assets, but of high significance for assets embedded in a narrative and/or game.





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### 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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## 5 TYPEFACE



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## TURKISH PLAY BOY

Cem lives now in grand style with Turkish entourage, as celebrity captive in Rhodes, France and Italy. He sails for France on the 1<sup>st</sup> September 1482. In Nice, where he is going to balls with beautiful women, he composes the couplet:

*What a wonderful place is this city of Nice  
A man who stays there can do as he please!*

In Bourgneuf, Limousin, place of descend of Grand Master Aubusson, Cem lives for 5 years. He inhabits the prison-like thick-walled tower, protected by Guy de Blanchfort, Aubusson's nephew. Bayezid pays Pope Innocent VIII to keep Cem in Rom. The sum is equal to the annual papal revenue of all sources combined. Has Cem met Lucrezia Borgia on Rom? The painting of Pinturricchio in 1494 with Cem and Lucrezia provokes questions!

## THE GOLDEN LEAVES

In 1492 Columbus discovers the tobacco. 100 years later everybody smokes. Starting with wrapped leaves, pleasure is enhanced with pipes, water pipes, snuff, tobacco pinches. The Ottoman Empire consumes a variety with a strong natural aroma and fine leaves. Skilled producers, climate and soil in the area we know as Eastern Macedonia and Thrace, in Greece, give birth to the oriental tobacco. The American Civil War (1861-1865) causes a sharp rise in demand. Greek and Jewish merchants settle in Drama, then an Ottoman dominion. The finest varieties are loaded at the port of Kavala. 15,000 tobacco workers are employed 6-8 months a year with wages between 5 and 25 piasters\*. Female workers are paid less than men, and child labor is a normal practice. In 1873 Drama exports two tons of oriental tobacco to Europe and America bringing considerable taxes to the Sultan's treasury.





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### PRINCIPLE 01

**Bold, italic and other emphasizing attributes should be used sparingly.**

**40-50 characters/line**

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**For panels the type size is large enough to be readable under the specific conditions**

title >72 pt, sub-headings >48 pt, body text >24 pt, secondary texts / labels >18 pt.

**For the App type size is large enough to be readable under the specific conditions**

title >24 pt, sub-headings >20 pt, body text >14pt, secondary texts / labels >10 pt.

### PRINCIPLE 02

**Use upper and lower case in texts.**

**Body text is written in ordinary, well known type face**

### PRINCIPLE 03

**If the contrast between the text (letters) and the background (paper, panel surface) is low (e.g. because of a lack of light) the typesize has to be increased.**

#### CHILDHOOD MEMORY

A tobacco worker remembers: "When I was 10 years old, I was sent to work in a tobacco factory. In the high-rise factories worked more than 1,000 people in low-ceiling workspaces. To keep the leaves soft the windows opened rarely. Each floor had only one toilet. All day long I transferred tobacco boxes and gave the women water to drink. At noon I ran home to eat something and then again back to the factory until late in the evening. Money did not mean anything to me. I gave it to my mother. Each time the controllers came, the women put me into a tobacco box. You see, it was illegal for children to work. One day I could not breathe in the box. I started screaming and kicking until they let me out. I did not go to school, neither learned a craft."\*





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### 6 LAY OUT

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**COS/TOUR DIVERTIMENTO/699493**

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



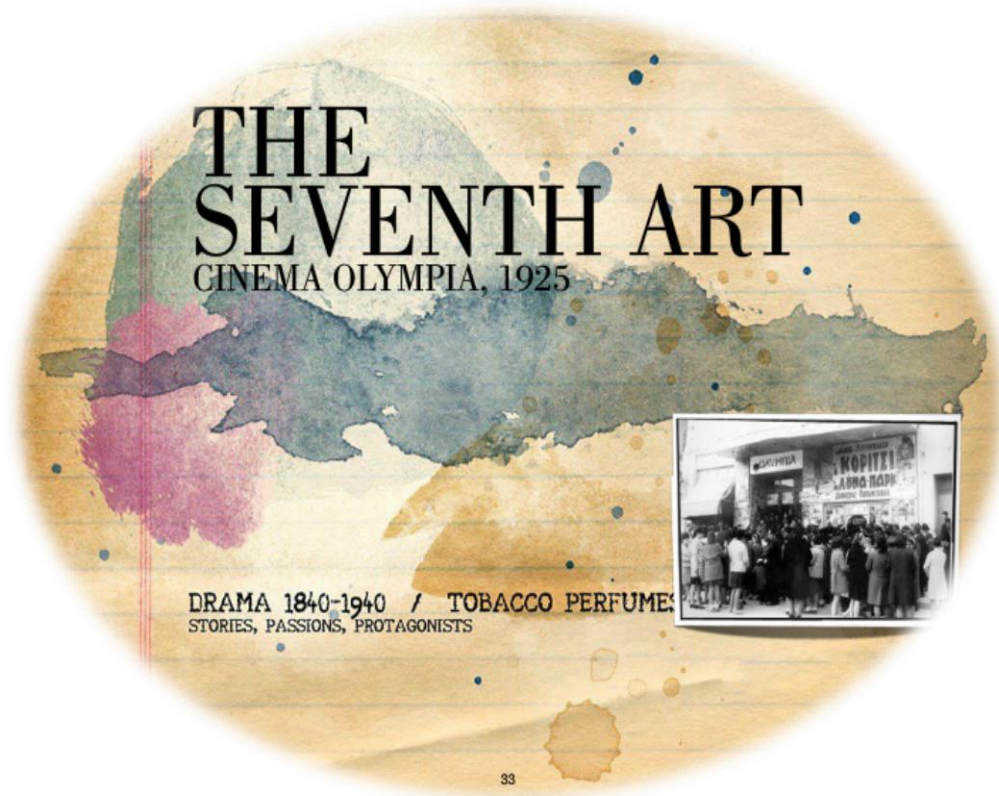
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## PRINCIPLE 01

All design elements fit into the over-all design concept.

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## PRINCIPLE 02

The background of text paragraphs must not disturb readability.

Avoid red texts or graphics on green background and vice versa.

Left side justification of text is better than full justification

Important features (e.g. titles, headings) have to be emphasized visually.





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### PRINCIPLE 03

**Visual aids should be easy and quick to understand**

**The use of visual aids should be tailored to communicating a message.**

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# 7 SUMMARY

## 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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## 8 APPLICATIONS

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[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?

### 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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