TOURiBOOST

**REORIENTING TOURISM EDUCATION
WITH DIGITAL, SOCIAL AND INTERCULTURAL COMPETENCES
TO SUPPORT LOCAL STAKEHOLDERS
TACKLE STRATEGIC INNOVATION IN HERITAGE TOURISM**

**KA2 - COOPERATION FOR INNOVATION AND THE EXCHANGE OF GOOD PRACTICES
KA203 - STRATEGIC PARTNERSHIPS FOR HIGHER EDUCATION**

M03: CULTURAL COMMUNICATION

PART 1: COMMUNICATION-INTERPRETER-MESSAGE

CONTENTS

1 CULTURAL COMMUNICATION

There are many forms of cultural communication; one of the most prominent is the widely known in the Anglo-Saxon Interpretation of heritage. It is a multidisciplinary process of message transmission aiming to effectively communicate to audiences a place's natural and cultural wealth. Meanings and relationships of a given culture approached through guidance and personal participation whether in situ or in virtual environments is the goal of any interpretation. Interpretation is definitely not information, although the latter constitutes the back bone of the first one. Interpretation translates an expert's technical account into a communication message in the language of the audience, relating the context to his everyday life and experiences. An interactive framework between resources, interpreters and audiences renders learning into a pleasure generating process: through first hand experiences interpretation involves audiences in the explorative learning and entertainment process).

In order to adapt natural and cultural phenomena of given (heritage) contexts to the needs of specific target groups', interpretation interlinks several disciplines from natural and human sciences. Professional Heritage Interpretation combines practical and theoretical expert knowledge and basic skills in several fields such as cognitive science, human and natural sciences, guaranteeing this way that audiences understand interpreted messages. Key issues in the interpretive process are the planner's ability to master human cognitive mechanisms of acquiring and retaining information and adapt scientific context and terminology through hermeneutical information processing to a recreational learning environment in favour of the audience in given heritage tourism contexts: sites, collections, trails etc.

Interpretation enables the audience to receive, understand and remember messages encouraging them to use and evaluate the information in certain ways. It bonds sustainable development with an upgrading of tourism areas, public awareness-raising, environmental education and communication. Interpretation benefits the audience and benefits the place by producing the product of the product: a heritage site is marketed to an audience for both its tangible and intangible nature. The audience learns to understand, appreciate, value and care for the cultural and natural heritage resources interpreted to them. The benefits of interpretation are multiple for the economy, ecology and society:

- Interpretation meets the increasing demand for educational audience experiences
- Creates qualitative experiences which guarantee audience satisfaction, positive word-of-mouth, high revenue, visit elongation, repeat visitation
- educates audiences to care about the places they visit, enhancing civic pride, environmental conscience, respect for local communities
- reduces through public awareness environmental and cultural damage by explaining the impacts of various behaviours and suggesting appropriate alternatives
- substitutes experience for places that are very fragile and/or difficult to visit (e.g. caves, sacred temples), or topics that are impossible to experience directly (e.g. disease, prehistoric conditions)
- Web-Interpretation exports globally a resource's image bridging the spatial and temporal distance

between web-navigators and cultural operators
- provides audiences with relevance and makes them a part of the experience: *"A historic site without interpretation is just an "old site"*

Interpretation regards all things that help people to appreciate an "heritage place" that may be referred to an historical building, an area of countryside, an aspect of cultural life (i.e. traditional celebrations), traditional cultivations, traditional buildings, traditional local products, etc.), a town, an object or a collection of objects, an historical event or period. Interpretation can take various forms as it may involve walks or tours with a guide, publications, or panels at features of interest, events, signs, audio, video, activities etc... But to be really effective, "interpretation" needs to be planned with both sensitivity and creativity. In detail, it's important to be sure that the "interpretive plan" is appropriate for the site, for the people who are coming there, and for the organisations and individuals involved.

1.1   Definitions

"Interpretation is an educational activity, which aims to reveal meanings and relationships through the use of original objects, by firsthand experience, and by illustrative media, rather than simply to communicate factual information" (Tilden, 1957).

"Interpretation is the art of explaining the significance of a place to the public who visit it in order to point out a conservation message." (Aldridge, 1975).

"Heritage interpretation is a means of communicating ideas and feelings which help people understand more about themselves and their environment." (Interpretation Australia Association, 2003)

"Interpretation is a communication process that forges emotional and intellectual connections between the interests of the audience and the inherent meanings in the resource."

(National Association for Interpretation Board of Directors, 2000)

All these definitions entail a communication process that helps people connect emotionally and intellectually with resources, whether natural, cultural, or historical. **Ham** Heritage Interpretation is not an end in itself but a strategic means for sustainable development:

- Concerning **economic development:** professional interpretation enhances competitiveness of sustainable heritage based tourism and related indirect economic influxes into the local / regional economy through higher consumption of local/ regional products.

- Concerning **ecological sustainability:** Heritage Interpretation has proved to be a strong tool to manage audience flows and thus generating necessary income. New Tourism has a relatively low negative impact on the environment compared to e.g. mass tourism.

- Concerning **social sustainability:** Interpretation raises the audiences' appreciation of the values of the natural environment and the tangible and intangible cultural heritage. The regional identity of the inhabitants is enhanced as their appreciation of their natural environment and their will to protect it from further decline.

Fig. 1-5: Tactile Interpretive Provisions in the Harz National Park Visitor Center
Source: Author, 2014

(1992) later popularized the term "environmental interpretation" for interpretation put to explicit environmental and conservation purposes.

1.2 Historical Overview

Interpretation", Latin for the Greek word *"Hermeneia"* has a long tradition in Western Philosophy. Associated with Aristotle, Schleiermacher, Dilthey, Heidegger and Gadamer, is the science of understanding, also the art of analysis, explanation, a cognitive technique to perception. Connected to Hermes, the messenger of gods, "hermeneia" meant the authoritative process. He is the one appointed to translate the divine messages, the language and will of the gods to humans. Philosophy has replaced these vertical, authoritative power structures by dialectical ones: Not anymore in palaces and temples takes communication place, but publicly at the Agora. We are introduced to the message, as non-imperative, indicative and optative meaningful information. Philosophical messages aim to persuasively communicate contents and contexts to recipients, activating the process of understanding. Information becomes thus a message, should it be relevant and useful to the recipient.

Philosophical messages do not expect recipients to obey, rather than use their own logic to judge. Their primary aim is a dialectical one: to produce new in-'formation', new insight. Other than directive divine messages, philosophical massages use the dialog and the discourse as a tool to diffuse themselves among recipients. First Aristotle formulates that Hermeneutics is a systems logic that derives from the ability of humans to think in abstract and taxonomic categories, naming it *categorical knowledge.*

Cognitive scientists refer to this inherent quality of human thought as the *general cognitive ability* **g**. His text "*Peri Hermeneias (de Interpretando")*, a part of *Organon*, is a logical Grammar, examining

the structure the judgment. Being governed by cognition Aristotelian Hermeneutics reject any expression that cannot be verified as true.

Each interpretation presupposes a process of message transmission, which in turn presupposes a hermeneutical situation, where senders and recipients have some common basis of understanding. Hermeneutics operates with the difference between pre-understanding and interpretation, based
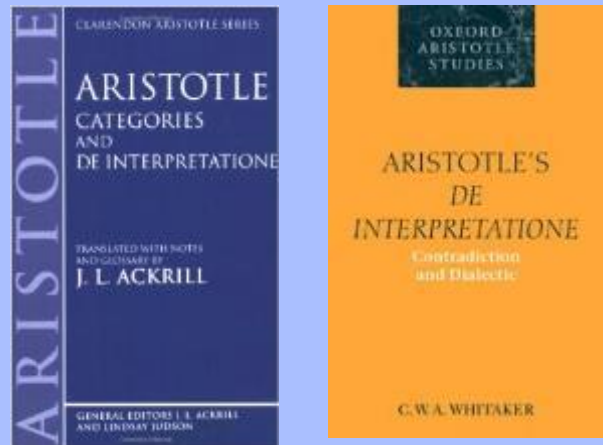
on the principle that the object of the interpretation process has been successfully decoded. The recipient understands a message if he may correlate it to a known system.

Fig. 6-9: Aristotle, De Interpretatione
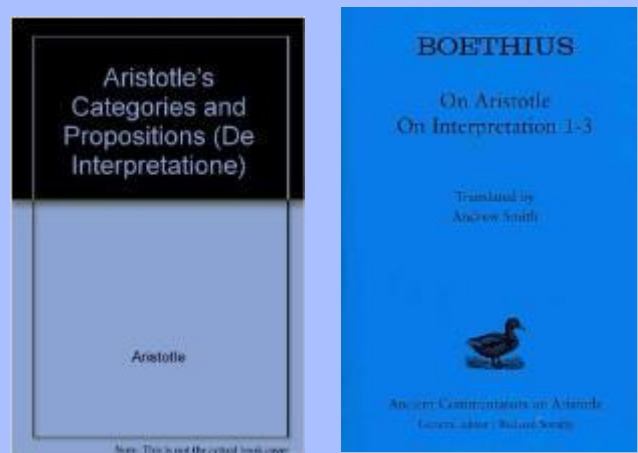
Heritage attractions in their tangible and intangible forms, significant as they may be- are deeply coded systems of far pasts and recent presents representing in the eyes of the audiences, the novel and unknown. In most cases audiences are disappointed when, the only thing they get back for their admission money is that they may stare at some meaningless structures. It may be the Parthenon or the Great Wall- both masterpieces may degrade in the audience's perception to ruins, if they do not offer evident connections to appreciate their universal values. In the context of heritage interpretation most relevant is the philosophical theory of Hermeneutics of Hans-Georg Gadamer as outlined in his opus magnum "*Truth and Method* " (1975). Hermeneutics may very well broaden the horizons of the targeted audience: to address **novelty** in places visited and exterminate the unknown, as a tool to explore the historic and natural environment for tourism, creating the sign, such as language and art within human horizon. To understand, to perceive means to (re-) cognize, to distinguish a notion or a meaning from the explanation, this is the means that enlightens the reasons through the relationship of cause and effect.

Interpretation as has been recorded as a profession as far back as 460. B.C. In the Roman world traveling to sites in Hellas was a must and Pausanias refers to professional guides, the "explanatories of the place" (*εξηγητές επιχωρίων*), who escorted travelers to attractions. The guiding profession has left a legacy of pride in place and the importance of passing on heritage to the local community and the tourist, but also a tradition connected with boring presentations in sterile museum settings and incomprehensible heritage sites without audience facilities. From the middle of the 19th century onwards

image of a heritage asset by offering **distinctiveness** and **authenticity**.

The Aristotelian logical Grammar analyzes language and speech, rejecting any expression that cannot be verified as true. This leads to the fact that Hermeneutics are governed by cognition and not by 'understanding'. The Greek term «ερμηνεύειν» signifies the notions of expressing oneself, analyzing language and other facts and translate. Hermeneutics is also the Art of Analysis, Interpretation, Technique to Perception. Since the 19th century Hermeneutics are considered to function as the founder of a specialized method belonging to classics, as a reinforcement of human historicity in the secular world, as the factor of analyzing conditions of human express

Interpretation emerges as a concept of information and education in the U.S. national parks, where the "learning by doing" practice is the pursuit of nature conservationists. John Muir, who inspired the founding of the Yosemite National Park and the Sierra Club, employed 1871 the term "interpretation" to describe direct experiencing of nature. In the beginning of the last century conservationist. Enos Mills contributed to the establishment of the Rocky Mountain National Park and in his "Trail School" he trained both sexes to rangers. The National Park Service (NPS) founded in 1916, establishes the "Park Naturalist Service", whose success depended primarily upon the interest and ability of individual rangers.

From 1940 onwards information and education work in nature preservation areas of the U.S. has been officially

entitled "park interpretation" (Mackintosh, 1986, Ch.1). In 1957 Freeman Tilden's book "Interpreting Our Heritage" established a basis and a working framework for Heritage Interpretation. Heritage Interpretation, as a method for effectively presenting heritage to audiences, is acknowledged and widespread mainly in English speaking countries.

Fig. 10-11: Freeman Tilden and his influential book
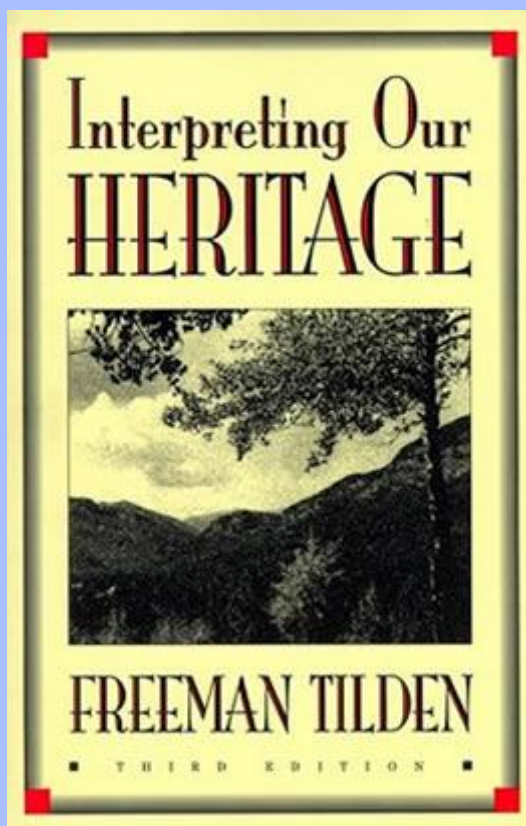
1.3 Interpretive Strategy

Any interpretative strategy should include the aims and objectives, such as:

• EDUCATION & LEARNINNG
• LEISURE - ENTERTAINMENT
• TOURISM
• RURAL DEVELOPMENT
• MARKETING AND PROMOTION – PUBLICITY
• LOCAL COMMUNITIES INVOLVEMENT
• HERITAGE PRESERVATION–
• CULTURAL HERITAGE CONSUMPTION
• MATERIAL CULTURAL HERITAGE

Interpretive Culture & relationships

Adaptive Opportunities & capabilities

Linear Decisions & goals

PLANS

PROSPECTS

POSITIONING

Fig. 12: Interpreteive Strategy Model
Adapted from Ellen Chaffy, 1985

The **general aims**, within the categories above are:

➡ To make people understand how the evolution processes happen *in natural areas and how human impacts have affected the* environment.

➡ To help to understand how social and economic needs have changed and influenced nature.

➡ To stimulate audiences' interest in an object or place and to encourage them to revisit and discover new features by their own initiative.

There are three **specific aims**:

• Learning objectives – what you want your audiences to **know**

• Emotional objectives – what you want your audiences to **feel**

• Behavioural objectives – what you want your audiences to **do**

Therefore, our interpretive message can influence the audience mainly in terms of their knowledge, their feelings or their attitude. **Freeman Tilden** (1957) formulated the following principles:

➡ *Any interpretation that does not somehow relate what is being displayed or described to something within the personality or experience of the audience will be sterile.*

➡ *Information, as such, is not Interpretation. Interpretation is revelation based upon information. But they are entirely different things. However, all interpretation includes information.*

➡ *Interpretation is an art, which combines many arts, whether the materials presented are scientific,*

historical, or architectural. Any art is in some degree teachable.

The chief aim of Interpretation is not instruction, but provocation. Interpretation should aim to present a whole rather than a part, and must address itself to the whole man rather than any phase.

Interpretation addressed to children (say, up to the age of twelve) should not be a dilution of the presentation to adults, but should follow a fundamentally different approach. To be at its best it will require a separate program.

$$IO = (K_A + K_R) * T_A$$

Fig. 13: NPS, IE

There are three words that can effectively sum up the principles outlined above: To introduce new ideas or understanding, and engage with a given audience through choice of subject matter, through language and questioning the message must:

- **Provoke** Attention and memory

- It must **Relate** to everyday experiences of your audiences Use analogies and metaphors to relate new concepts to what your audiences already know and understand.

- It must **Reveal** a memorable message. What is the key thing you want your audiences to remember after reading your interpretation? What new insight or understanding do you want them to take away?

- It must **Address** the whole story using a unifying theme Identifying a theme encourages you to sort and organise information, and

helps you identify and deliver your key message.

The **Interpretive Equation** is a metaphorical device used to encapsulate the basic building blocks of effective interpretation into an easy to understand form. Although most often expressed as a mathematical equation, the ideas can also take other organizational methods.

IO: Interpretive opportunities **KA:** Knowledge of the Audience **KR:** Knowledge of the Resource **TA:** Interpretive Techniques

This interpretive equation can be applied to all interpretive activities. By means of this methodology, it is easy to connect the basic concepts that relate to all interpretive activities. After the interpretation has been carried out, the assessed to know if the interpretive activities are providing effective interpretive opportunities and whether these opportunities result in the desired outcome: a stronger influence in the attitude of the audience.

INTERPRETIVE EQUATION (NPS)

KNOWLEDGE OF THE RESOURCE (HERITAGE ASSET)

- Why is it important?
- The interpreter understands the asset meanings, that will lead to a desirable audience outcome (quality audience experience and attitude formatters)

KNOWLEDGE OF THE AUDIENCE

- **There is a large number of interpretive media that can be used.**
- **The right choice will depend on the characteristics of the audience.**
- **The interpreter ensures that audiences have a positive experience, satisfying their demands and giving them something of value to remember.**

KNOWLEDGE OF APPROPRIATE TECHNIQUES

- This determination should be a result from analysis of the resource themes and audience profile.
- Cultural Communication regularly evaluate the effectiveness of the techniques

THE INTERPRETIVE OPPORTUNITY

- The variety of techniques used by the interpreter will have a different effect on the audiences and it can be long or short term, so not always the audience's reaction will be immediate.

Table 1:. Adopting the Interpretive Equation

1.4 Origins of Interpretation

Interpretation as a concept derives its essence from classical hermeneutics, introduced by Aristotle and followed by Schleiermacher, Dilthey, Heidegger and Gadamer. Understood as hermeneutics, 'interpretation' it is a wide field of different approaches associated with scholars such as Friedrich Schleiermacher, Wilhelm Dilthey and Hans Georg Gadamer is regarded as the science of understanding. Most relevant is the Hermeneutics of Hans-Georg Gadamer as outlined in his opus magnum "*Truth and Method* "(1975). Hermeneutical principles have been used to manage leisure time in recreational settings and recreational learning environments.

Aristotle formulates the categories of human perception, a phenomenon, innate to humans, documented by cognitive science as the **g,** general cognitive ability g . Recreational learning, made educationally relevant on the basis of HCA, Cognitive Sciences, Informatics and Hermeneutics, remain under-researched topic. The Aristotelian logical Grammar analyzes language and speech, rejecting any expression that cannot be verified as true. This leads to the fact that Hermeneutics are governed by cognition and not by 'understanding'. The Greek term «ερμηνεύειν» signifies the notions of expressing oneself, analyzing language and other facts and translate. Hermeneutics is also the *Art of Analysis, Interpretation*, *Techniques to Perception*. Since the 19th century Hermeneutics are considered to function as the founder of a specialized method belonging to classics, as a reinforcement of human historicity in the secular world, as the factor of analyzing conditions of human expressing, such as language and art within human horizon. To understand, to perceive means to (re-) cognize, to distinguish a notion or a meaning from the

explanation, this is the means that enlightens the reasons through the relationship of cause and effect.

A hermeneutical information processing is utilized by the LAP to facilitate the acquisition of any **novelty** in places visited and disengage the unknown, as a tool to explore cultural value, creating the asset image by revealing **distinctiveness** and **authenticity**. The war between *perception* and *understanding*, which is both of emotional and cognitive nature, renders heritage consumption to an unsuccessful activity. Should we observe for instance visitors strolling around in museums, then it is perfectly clear that any visit is an ex principio time consuming procedure. This happens because most visitors are not given the chance to relate the contents of the collection to their previously acquired experiences. Visitor endurance in the first phase of the visit is high due most to intrinsic motivation, but an acceleration of interest loss in the middle visit-phase is to be observed, due to work memory fatigue to process huge amounts of novel elements. Finally working memory loads and other location-related inconveniencies accumulate visitor-fatigue in the last visit-phase.

Hans Georg Gadamer perceives Hermeneutics is not a method for understanding but an attempt to clarify the conditions in which understanding takes place. Among these conditions are, crucially, prejudices and fore-meanings in the mind of the interpreter. Understanding is therefore interpretation, which uses one's own preconceptions so that the meaning of the object can really be made to speak to us. Understanding is thus not a merely reproductive, as Schleiermacher feels about it, but a productive process, since interpretations keep changing during the process of

what is being understood. One of the main problems visitors face during the visit is with is how to distinguish 'true prejudices', by which we understand, from the 'false' ones, by which we misunderstand. Gadamer suggests as a solution to develop a 'historical' self-awareness which makes conscious one's own prejudices and allows one to isolate and evaluate an object on its own. Another important condition in which understanding takes place is temporal distance. For Gadamer, present and past are firmly connected and the past is not something that has to be painfully regained in each present, if the interpreter has the tool to decode it.

As visitors at heritage places originate from different cultural backgrounds they are exploring in situ or even in virtual environments 'foreign' heritage connected with pre-understanding and prejudice as Gadamer defines these terms. Not being able to decipher cultural content has a proven consequence for the emotional and economic aspect of the visit to a cultural institution or a park reserve: meaning fusion (Horizontverschmelzung), time-decay, distance-decay, time-distance-decay and finally codification and encryption renders highly motivated visitors to dissatisfied clients with an acute reduction in tourism consumption. The major obstacle in advancing cultural consumption in everyday life, connected to cultural heritage is the spatiotemporal gap between the object and the observer. The ability to understand and appreciate cultural heritage objects and meaning is formulated as cultural capital by Bourdieu, it is a gradual increase is observed over time. Multigenerational and multicultural audiences at heritage places manifest a lack of necessary to arrive at an understanding and appreciation of heritage assets, might that be an artwork, an object or a place. These goods are in fact "signs" in the technical sense of the term, (elements

intended to represent something other than) and therefore need an interpretation. We can no longer assume, that the tools for such an interpretation are available to the public: the audience's cognitive gap produces frustration at the motivational level. With cultural consumption symbolizing a social status, we are led to concentrations of the public in a few places and/or events, regardless of their value. The absence of any cultural transmission, communication and interpretation generates once again frustration and sharpens the aforementioned cognitive-emotional gap between visitors and objects even further, as documented by numerous surveys and analysis on visitors.

To bridge the cognitive gap cannot be remedied simply by providing knowledge in any form, as the recreational learning environment has its own rules, closely connected with the particularities of human cognitive architecture. Numerous museums, exhibitions, websites, etc. that provide with full information, in the form of detailed descriptions and complete, through guides, room signs, leaflets etc.. testify eloquently how the approach "knowledge transmission" fails. The crucial issue is integration. Said informally, only the information that is structured within the particularities of human cognitive architecture can be assimilated. And this structure must cover both content and form in which it is offered, because only then can start both processes, cognitive and motivational, which are essential to the success of the communication. This brings us to the integrated approach. From the point of view of content: individual items (goods, objects, places, etc.) must be organized as a unitary structure that restores / gives way to this organic and integrated vision must take the lead and prevail over the "individual "(in the sense, for example, that individual must also be chosen or set aside in relation to the possibility of contributing to this integrated framework or less). From
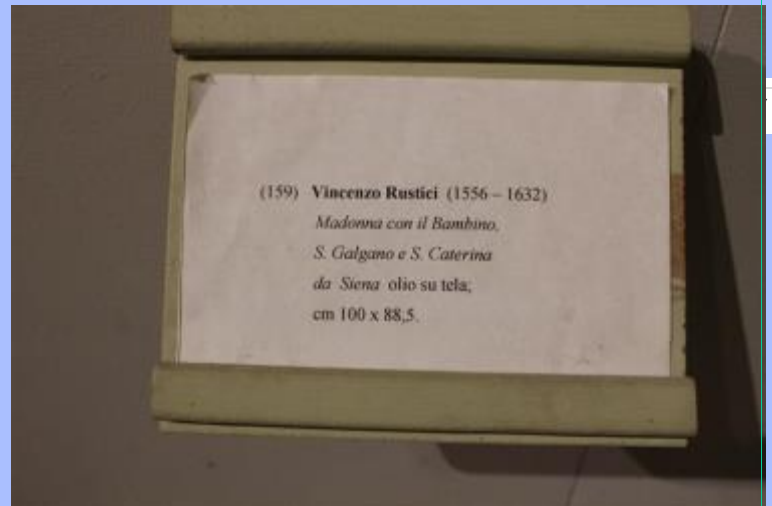
the point of view of form: the integrated structure must be communicated as a "narrative" and never as a description. It should tell a story that needs to be load-bearing elements and powerful instantiation that they make a case. This narrative form then submits the motivation - namely, the "desire", I "interest", the "curiosity" - while the structural integration supports the cognitive factor, enabling knowledge to be understood and assimilated. This understanding then in turn strengthens the motivation through the satisfaction that it brings, which in turn strengthens the attention capacity, thus giving rise to a virtuous circle of support between cognition and motivation, the results of which are easily seen in terms of satisfaction, understanding and, above all, real learning. All this affects the materials that will be produced, whatever their nature, may not include either independent nature, closed in itself, nor a descriptive way: follow this approach means condemn ineffectiveness, both cognitive and motivational both. We must instead leave before the structural and narrative together married, identifying them as possible on the basis of coherent collections of elements (objects, places and so on). Building these structures as stories and after ("before" and "after" logic, of course) declinable in the plurality of specific means or, better yet, even here in some form of media integration. The production, therefore, of publishing material, visual, film etc.. should be subject to such organizations. It 'also clear that the design and construction of such structures requires integrated from the outset a corresponding intense collaboration and integration of the professionals involved in all areas of the communication process: the CH experts from different media, communication experts who will literally (and figuratively) to work together.

TOURiBOOST

Reorienting tourism education with digital, social and intercultural competences
to support local stakeholders tackle strategic innovation in heritage tourism
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https://www.touriboostproject.org/

Fig. 18-19: WHS Siena, Ducal Palace, Label
Source: Author, 2014

(159) **Vincenzo Rustici** (1556 – 1632)
Madonna con il Bambino,
S. Galgano e S. Caterina
da Siena olio su tela;
cm 100 x 88,5.

Information
is not
Interpretation

1.5   The Audience

Communication is a critical process in message transmission. Communication consists of the basic interaction between an emitter and a receptor that receives the message through a given means of communication, in regards to human to human interaction is the voice the main communication medium. Professional interpretation transfers **a key idea or theme** to the target public. The interpreter has many available tools and techniques. The nature of the asset in questions and target public characteristics will help the interpreter to make the choice. The golden rule is that information is not interpretation.

> Interpretation in
> Encouraging the audience
> to participate and take an
> active role in the process is
> crucial for the success

In the process of interpretation the informative units involved must be delivered in a pleasant, comprehensive way, making it accessible for the general public. Interpretive methods are intended to stimulate a reaction in the audience, the one that carries out the actual interpretation. Interpretive media provide several clues to make the information flow more pleasant, so that the intake of information is also more effective. Interpretative media should not only be associated to printed material or other information society technologies, but also to oral expression, which occurs between the interpreter and his or her audience. Interpretation should be carried out in situ though first hand experiences so

that all the participant's contributions during the interpretative process enrich the activity, however being in the WEB 2.0 phase, virtual environments may become first class purveyors for quality interpretation.

Such involvement on the part of audiences should be both physical and intellectual: the audience must be compelled to sense, move and feel, as well as to think and enrich his or her experience, for instance, through questions etc. On the other hand, we must bear in mind that, even though interpretation consists in communicating something **e a s i l y**, the m e s s a g e disclosed must always have a solid scientific basis.

Who is it for and where and when can it be applied?

There is an important difference between consumers of market products, cultural heritage products, people in leisure mood, people visiting a place for leisure time and those who are in the place driven by some other reasons such as educational or business. The different possible profiles of the audience are one of the points to consider when planning interpretation. Some previous research is required in order to learn things from the potential audiences; this is one of the first steps prior to the design of the interpretive programme. There are several tips that can be useful when it comes to defining a given group of audience's profile:

AGE

The Local Attraction Plan address the average adult visitor with good command of English as a foreign language and the local communities
Do Local Attraction Plans need to prepare special programmes for children? Children require specifically designed programmes, not only abridged versions of an adult-oriented programme. We must adapt to their needs, instead of making them adapt to an adult way of disclosing information or to an excessive amount of data. Their attention too, is harder to keep.

SPECIAL NEEDS

Visitors with special needs shall be considered within the planning process.

PRIOR KNOWLEDGE

It is important to try and assess the potential previous knowledge of the audiences, so that we can adapt the programme and activities to their level of expertise in the matter.

ORIGIN

Knowing the nationality and origin of the audiences provides interesting clues so as to assess their potential previous knowledge or the degree of impact that they may get from the experience, the more different or distant their original country or area is, the more liable they are to be attracted or surprised by the visit. Another important aspect is whether they come from a rural or an urban area. Do they live in the coast or inland? The more details we have from our tourist, the better choice of the interpretive techniques and media.

LANGUAGE AND CULTURAL BACKGROUND

Linguistic background is another very important aspect that we must be aware of on advance. Very different linguistic backgrounds may be a major obstacle for the communicative act.

CURRENT AUDIENCE CONDITION

Audiences tend to be more demanding if they have travelled for a long time to take part on the interpretation activities, and therefore it will be more difficult to cope with their expectations.

GROUP SIZE

Another aspect that must be taken into account is the number of visitants and, in the case of groups, their characteristics. Just by knowing the number of visitants we can get useful information that will help us plan some services or predict the number of leaflets that need to be printed, but the interpretation programme will also be affected by the size or typology of the group. At this point shall be identified the aspects, which audiences are more interested in. For a deeper understanding of the target groups and a more detailed planning, Local Attraction Plans shall go further in researching:

AUDIENCE EXPECTATIONS

Why visitors wish to visit the place or have an interest to consume a specific product connected to local heritage? The expectations of a group of audiences or cultural consumers and other individuals depend of several factors. In order to know what they expect to get from the visit, we must know where did they got informed about the place; perhaps someone that had been there previously told them about the place, or they looked for the information. In addition to the source of information, we must also know how much previous information they have, in order to avoid

repetition and cope with their expectations to the greatest possible extent.

TIME BUDGET

It seems a simple question, but we must know he answer on advance, as we cannot prepare activities that do not correspond with the time that consumers and or audiences will spend in the place. Thus, we must adapt our objectives to the real situation and to time constraints, and to determine the duration of the interpretive activities.

The distribution of the audience segments among the hours, weeks and months, must be considered as an important factor that needs being analysed during the planning phases. We can distribute the activities according to the preference showed by the public. Depending on the conclusions of this analysis, the activities can be made available during weekdays and weekends, or different months. Certain activities may be determined also by natural factors such as weather conditions. The same activities should not be repeated during long periods of time because most of the tourists will come during the weekends.

Table 2: Basic Interpretive Recommendations

BASIC RECOMMENDATIONS

Suggest activities that encourage the participation of individuals and the relationship among the components of different groups.
If the group is large, try to develop activities to favor interaction.
Include activities for families, especially for those including children.
If the group is small and there are no children, focus on individuals.
If there is a large group of visitors arriving, think about visitor management

Heritage interpretation ensure that varied audiences understand and enjoy the interpreted context by communicating ideas and feelings which help them understand more about themselves and their environment. In this way conventional visits to a heritage site become, an indispensable segment of the tourism product, a must-see qualitative experience.

There are many different ways of communicating a place's heritage and history through a wide range of interpretive products and services. Interpretation is definitely not information although the latter constitutes the back bone of any heritage (re)presentation at all. For the communication to be interpretive, it must provoke the audience's attention, relate with the audiences' everyday life, reveal the meanings and relationships of the heritage resources by bridging the gap between the tangible form of the resources and its intangible meanings, and last but not least strive for message unity by addressing the whole.

As a communication process the interpretation of heritage also translates the technical account of the experts into a communication message that the audience can relate to his everyday life and experiences. Informational translation into the language of the audience, means, to put ideas and concepts into a format that attracts, interests and inspires audiences. It is the desire for education that makes learning a pleasure generating process. Within this framework interpretation enables audiences to receive, understand and remember messages and motivates them to use and evaluate the information in certain ways. The

interpretation of heritage aims to involve the audience in the explorative learning and entertainment process, in edutainment or recreational learning.

While information presents merely series of facts, interpretation combines informational data and processes these on a multidisciplinary basis in order to reveal meanings and relationships of a given object / topic. The process to do this is a complex series of various cognitive procedures piled one over the other such as adapting a topic on the needs of a specific target group. Key stones in the new interpretive process are the planner's ability to master human cognitive mechanisms of acquiring and retaining information and the adaptation of scientific contexts through hermeneutical information processing and cognitive load management to a recreational learning environment, whereas brain literacy is the prerequisite to any information management at all.

To defeat time and distance decay, e.g. to offer contemporary audiences the chance to understand historically and/or geographically remote cultures and mentalities interpretation uses hermeneutical tools. To Gadamer Hermeneutics is not a method for understanding but an attempt to clarify the conditions in which understanding takes place. Among these conditions are, crucially, prejudices and fore-meanings in the mind of the interpreter. Understanding is therefore interpretation, which uses one's own preconceptions so that the meaning of the object can really be made to speak to us. Understanding is thus not a merely reproductive, as Schleiermacher feels about it, but a productive process, since interpretations keep changing during the process of what is being understood.

One of the main problems audiences face during the visit is with is how to distinguish 'true prejudices', by which we understand, from the 'false' ones, by which we misunderstand. Gadamer suggests as a solution to develop a 'historical' self-awareness which makes conscious one's own prejudices and allows one to isolate and evaluate an object on its own.

Another important condition in which understanding takes place is temporal distance. For Gadamer, present and past are firmly connected and the past is not something that has to be painfully regained in each present, if the interpreter has the tool to decode it. Since most audiences are bearers of different cultures, exploring in situ or even in virtual environments 'foreign' heritage potential is also connected with pre-understanding and prejudice as Gadamer defines these terms.

Not being able to decipher cultural content has a proven consequence for the emotional and economic aspect of the visit to a cultural institution or a park reserve: meaning fusion, time-decay, distance-decay, time-distance-decay and finally codification and encryption renders highly motivated audiences to dissatisfied clients with an acute reduction in tourism consumption.

Heritage tangible and intangible environment consists of art cities, cultural routes and heritage trails, cultural districts and other types of cultural landscapes, customs traditions, collections and material culture as well. It embraces the landscape as a whole, urban and rural, geological and marine testifying presence and activities of mankind in space and time, constituting a dynamic source of information, a systems approach to historical memory and cultural presentation of entire civilizations,

groups and individuals, who left indelible traces in the history of mankind. Historic monuments and landscapes bear distinctiveness and authenticity in the foremost intrinsic sense: The (post-modern) human need to find archetype civilizations to identify with, to discover common origin and roots, rendered among other factors a destination's historic environment to a must see audience attraction.

As a gradual accumulation of culture the heritage environment is a vital learning source for both locals and audience, benefits the tourism economy, gives communities identity, can be a stimulus to innovative cultural expressions, creative new architecture and design, a force for regeneration and a powerful contributor to people's quality of everyday life. The heritage environment should be accessible in its diversity to both local population and audiences. Realizing its full potential as an economic and cultural resource, is the main gain for local communities: the historic environment does not enter the tourism market as price-less goods, contributing in this way per se to its very protection.

It is a task for interpretation at local level to convert the historical environment to a special place worth visiting, to a place offering audiences distinctive natural, cultural, or historic features, with a different ambiance or character and unique stories. A place becomes authentic, distinctive and familiar into the audiences' eyes, if it has its own stories, character, style, history, people, and culture that reflect the quintessence of the place.

Communities should manage and interpret their heritage assets in a manner that enhances the audiences' experiences, conveying at the same time **distinctiveness** (*novel elements*), **authenticity** (*original elements*) and

familiarity (*common elements*). Audiences want to understand and experience the local story, to relate to their own cultural background, and embrace. Landscape character, streets and nightlife, open-air activities, museums and special events, local life-style are novel, original and common elements at the same time. It is then likely for audiences to be aligned to the values of the local residents as they originate from valid, distinctive, authentic locality and historicity.

To understand and consequently appreciate the heritage environment an audience needs to bridge the tangible form of a monument to its intangible dimensions, symbols and meanings. Aristotle discovers how Hermeneutics underlies the categories of human perception, a human phenomenon, proved to be true by cognitive scientists in the early 21th century. These insights re-discovered in our days leads to the conclusion that there is an quite large research gap in between the sub disciplines of Cognitive Science, Informatics and Hermeneutics, whereas the management of leisure time can achieve optimization through these unorthodox, hybrid but then very successful marriages.

The U.S. based *"National Association for Interpretation"* defines the approach as a communication process that "forges emotional and intellectual connections between the interests of the audience and the meanings inherent in the resource" (NAI, 2006). Interpretation constitutes a communication path, a bridge, which connects audiences with tangible and intangible phenomena.

Successful interpretive presentation of attractions and phenomena facilitates individual perception, leading audiences into new and fascinating worlds. It brings new understanding, new insights, new enthusiasms, and new interests. It employs codes accessible to different audiences, enabling them to connect with heritage presented to them in virtual and in situ environments by experiencing and understanding through their senses and cognitive abilities. By providing audiences with relevance Heritage Interpretation makes them a part of the experience.

Based on cultural and /or natural evidence, either material or immaterial, found in a given location, Heritage Interpretation seeks to promote these features in their original context. It is connected to any attractions whatsoever and may be applied in parks, audience centres, scientific exhibitions, historic sites, city streets, museums, zoos or galleries, at specials events or promotions, in publications, in written and oral presentations.

The contextualization of heritage resources allows audience education in recreational environments, reinforcement of their environmental and social conscience, appreciation of codes of conduct and local cultures. Audiences learn to value and care for the cultural and natural heritage resources interpreted to them. In order to adapt natural and cultural phenomena at given heritage tourism contexts to the needs of specific target groups, interpretation interlinks various disciplines from natural, cognitive and human sciences.

Key issues in the interpretive process are the planner's ability to master human cognitive mechanisms of acquiring and retaining information and to adapt through hermeneutical information processing scientific context and terminology to a recreational learning environment in favour of the audience in given heritage tourism contexts: sites, collections, trails, websites, etc.

Leisure audiences tend to be very heterogeneous groups, and of multi-generational structure. Capturing and keeping their attention means to create bridges between the inherent values of phenomena selected for presentation, and the audiences. Far beyond the dissemination of factual information, interpretation aims to create asset meanings, so that individual audiences can put a place into personal perspective and identify with it in a way that is more profound and enduring way. Interpretation is a **"meaning making attitude formatter"**. As such it produces meanings that bond people to the places they visit and create in them **the sense of the place**.

Meanings are contextual in nature, including a linguistic, spatial and a social context. To understand the meanings of given items is to understand those meanings within the given context. Meanings, embedded in language and culture, are culturally and socially constructed and consequently shared by all who access them, but not by those who are unable to decode them- in our case the 'audience'. Meanings are communicated through the use of language.

One of the most significant contexts of meanings is spatial context, the sense of place. Meanings extracted from a visit to place, heritage or natural site, collection etc. constitute the high added value experience a audience takes away in memory. In this vein, meaning *is* the experience- the only experience any audience has with a place. Interpretation, creatively conceived and powerfully delivered, lies at the heart of this process. Instead of a chronological array of series and facts interpretation shall provide a clear focus for *connections* with the various resources by demonstrating the cohesive development of relevant ideas.

Creating connections, e.g. links between audience experience and interests and the meanings of the resource is a crucial element for the length of stay time at the Site and the quality of audience satisfaction. Connections can be subtle or sublime and relate to places, things, and ideas; they may be described as moments of intellectual and/or emotional revelation, perception, insight or discovery related to the meanings of heritage assets. Communication policies should be based on the main visit outcome, which is the audience experience, e.g. everything what audiences do, think, and feel during their visit at heritage places. Communication policies should also regard the audience's expectation from a visit to a site, collection or a park,

therefore knowledge of the resource and knowledge of the audience are equally important issues.

In order to make experiences accessible to a wide audience with different characteristics, cultural operators have to define how to facilitate audience experiences at their heritage sites and which features have to be promoted. For the communication to be interpretive, it must provoke the audience's attention, relate with the audiences' everyday life, reveal the meanings and relationships of the heritage resources by bridging the gap between the tangible form of the resources and its intangible meanings, addressing the whole, rather than presenting isolated pieces of information.

Interpretation enables effortless acquisition of novel items and concepts at heritage places by providing access to the unknown through cognitively structured messages. Translating an expert's technical account into an easy to access, cognitively structured communication message that the audience can relate to, means, to put contents into a format that attracts, interests and inspires audiences. Interpretation supports the development of verbal and non-verbal narrative tools in order to facilitate content acquisition. Significant heritage assets are then made accessible to a wider public and attractive through provocative, coherent collocations.

Acknowledging the fact that story skeletons with plots provoke conceptual associations, interpretation uses the power of connections to create sense by linking two or more, formerly separate entities into a meaningful way with one another. Giving up the accumulation of facts, technical accounts and endless

chronologies and by presenting facts and reasons in *one format*, novel content becomes the new narrative form, enhancing audience participation in given settings, as well as the ability to explore and move back and forth in this setting. A visit to a heritage place becomes a pleasure generating procedure.

Interpretation systematically takes into account the audiences' experiences and tries to create interactions between audiences, scientific phenomena, and tangible and intangible heritage resources. The outcome of the hermeneutical process is a framework of contents, which is made up by:

- a central message, which describes "the essence" of the heritage site, work of art, intangible values, landscapes or even signage dealing with the management of cognitive loads by facilitating information retention

- a storyline that holds the audiences' attention, reinforcing the association chain. A successful easy to grasp and follow storyline not only realizes education in recreational environments by defeating boredom and provoking interest, but also satisfies consumers of secondary tourism goods, who have invested their money and valuable leisure time in selecting specific recreational facilities. Such

- Symbols/verbal/speech
- Perception
- Memory

story-lines are not lectures; they always allow audiences to interact with the surroundings.

Even in off-site or roving interpretation, where audiences are not confronted with guides or multimedia in audience centers, they have the chance to actively participate to the interpretive happening: any possible stop or selected exhibit should provide for fun and curiosity, insight and meaning, participation and entertainment, encourage interaction, familiarize with novelties, vary the visual, auditory and narrative styles, even provide for quiet spaces, relaxation and immersion.

Fig. 20: National Park of ALM (Abruzzo, Lazio-Molisse)
Interpretive Panel on photovoltaic energy
Source: D. Papathanasiou, 2014

- "Communication is the oral and written formulation of thought or idea."
- "Communication is the process by which understand others and it turn endeavor to be understood by them."
- "Communication is the process of conducting the attention of another person for the purpose of replicating

1.6   The Stakeholders

Interpretation activities always include the involvement of people, since it is basically a communication process. Therefore, it is very important to know the relationship between people and the places where they live. A good interpretation activity will include the understanding of the culture of the local people, their traditions and history.

When trying to produce o local heritage experience, ENPI and IPA Partners need to capture the essence of the place through the interpretation techniques. Interpretive planning and design always involves working with different groups of people, as described in the following illustration:

Illustr. 1: Interpretive Planning
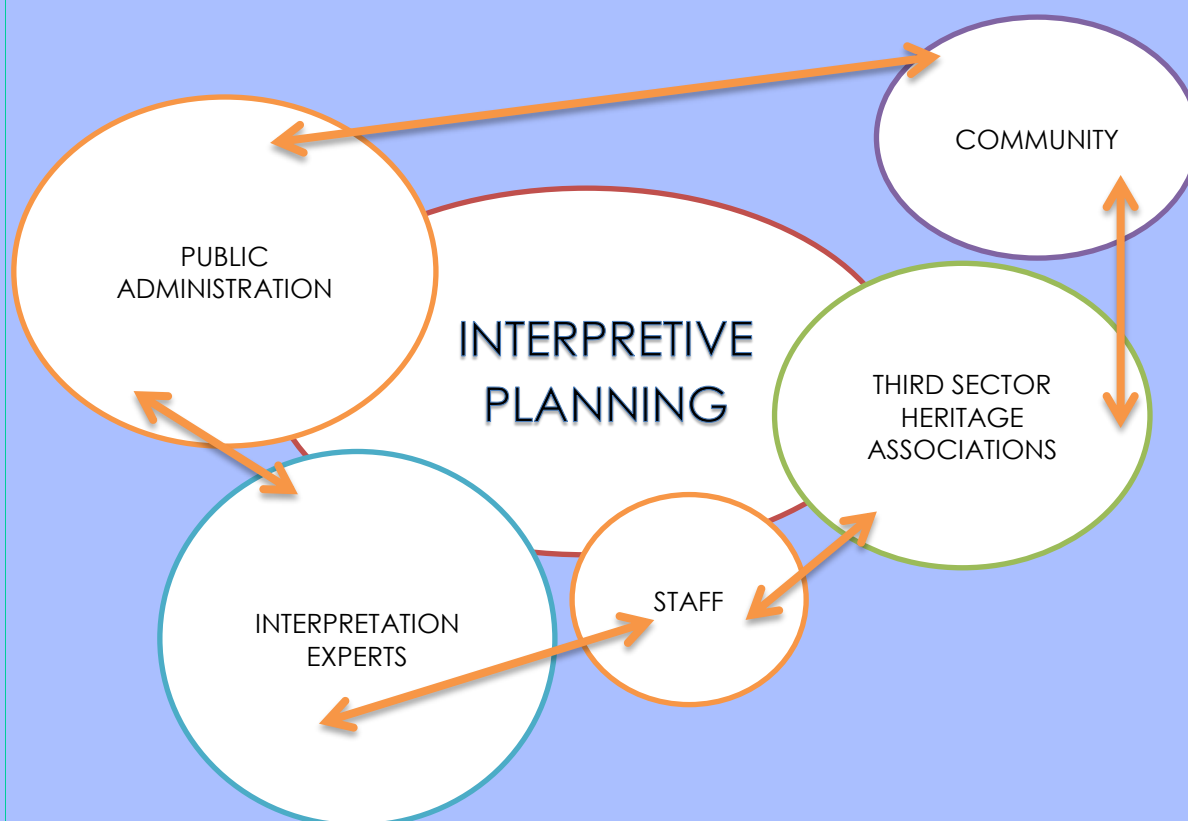
INTERPRETIVE PLANNING

PUBLIC ADMINISTRATION

COMMUNITY

THIRD SECTOR HERITAGE ASSOCIATIONS

INTERPRETATION EXPERTS

STAFF

INTERPRETATION BENEFITS

- Interpretive activities contribute to enhance the
- Raising consciousness in visitants about their place and giving them a better
- Inspiring in the visitant with a sense of
- Understanding through entertainment
- Promotion of the tourist offer
- Improvement in the management of the
- Creation of a new professional activity and new employment
- The awareness of the need for a suitable
- Motivating the public's interest in acting towards conservation, protection and improvement of local heritage

The decision will be affected by the diversity of people working together, but this fact will also enrich the final outcome and will help in the implementation of certain activities that require the participation of different groups. Local communities are an important part of a bottom up planning process and they must feel identified with it. Local communities support the initiatives if they can clearly see that it will affect their life and environment in a positive way.

In order to gain local support, we must communicate the significance of the initiatives through a variety of measures and public visibility (local press announcements, seminaries, workshops etc.) A sound interpretive strategy will provide enormous benefits to the community, and, on the other hand, the interpretive plan will be richer and more complete if it includes local knowledge.

Table 3: Acknowledging the benefits of interpretation

2 THE HERITAGE INTERPRETER

To share with others the enthusiasm for anything significant, audiences need an "interpreter" whose role is to enable the communication between a transmitter (place of interest) and a receiver (audience). For instance, in order to transmit to a audience of an archaeological site the significant of the ruins, it is necessary that an archaeologist has decoded the site by means of systematic archaeological excavations. The interpreter then translates the archaeologist's report into understandable and therefore potentially enjoyable discourse for audiences .The interpreter should know the audience, the resource and the media to establish their relationship. It seems hard for just one person to have all the abilities; it will always be better to work in a team, at least during planning. \Nevertheless their background training, they should be qualified to develop office work such as design, planning, management or activities programme. Professionals with competences in interpretation are fully capable able to carry out activities related to the use of different interpretive media applications and planning processes

Illustr. 2: HERISCOUT. Acknowledging the key issue in interpretation

KEY ISSUES

- The ability to master mechanisms of human cognitive architecture

- understand how the human memory processor acquires and retains information

- to adapts the expert's account, and terminology through hermeneutical information

The following are the basic features an interpreter must have, that is, their personal and professional profile. In order to define each group of abilities, we will refer to **competence units**:

GENERAL INTERPRETIVE COMPETENCES

- Competence in elaborating inventories collecting information, as well as in the detection of features with interpretive potential.

- Ability to design and deliver interpretive plans.

- Ability to communicate effectively and according to the different circumstances given by the audience and the place.

- Ability to select and design the appropriate interpretive media so that they adapt to the audience and the place.

- Ability to carry out the follow up and assessment of the interpretive activities that are being carried out.

A direct link must be established between the resource and the audience. The message will function as the linkage, communicating something in a specific way. It is very important to identify the right message, which will help the audience discover the meaning of heritage assets. Usually the audience is enjoying their leisure time, being audiences and tourists, recreationists or cultural consumers in given settings. Therefore communication must take place regarding this very recreational and leisure setting. We need to capture the audience' attention with **understandable** and **enjoyable** messages In order to achieve effective communication, cultural heritage operators shall know, what they want to communicate and how they organize and adapt information they want to transmit. The context is important because it influences the meaning of the messages: the same message means different things to different audiences. The interpreter shall produce strong messages that influence the audience. There are no strict rules in this respect, as communication always involves intuitive elements. ENPI and IPA

Partners must also consider the importance of spontaneity and flexibility to adapt our message to situations that may not have been planned.

Fig. 22-23: The Rom-Sicily American Cemetery Cultural Communication at work
Source: D. Papathanasiou, 2014

3 THE INTERPRETIVE MESSAGE

3.1   The Communication Process

Communication   is transmission   of   information.

To start with, an individual (the sender) has some thoughts that s/he wants to communicate. These thoughts shall be organized and transformed into a logical sequence and translated into words that are then uttered. The receiver hear the words coming from the sender, and interprets them so that they make sense, according to the receiver's beliefs, opinions, and filters, which s/he uses to understand and interpret the world, that is, the receiver's thoughts. Therefore, if communication is so easy how come misunderstanding, confusion and miscommunication happen so often? There are two main reasons: ***Every individual processes in different ways, and this is the cause for miscommunication.***

When someone communicates information to us (through one of our senses), this information passes through an internal filter system, which corresponds basically with our beliefs, opinions and image of the world. The way that we are feeling the moment the communication act takes place, (i.e. are we motivated? depressed? pleased? Knowledgeable? Under stress?) will have a coupling effect with the communicative representation that we build in order to create an emotional state. This state, whether good, bad or indifferent will determine our reaction to others and the event. This finally provokes the behavior that others see when we communicate back, be it verbal or non-verbal. ***Communicating effectively is all about understanding this internal processes.*** Information comes in through our sensory input channels (visual, auditory organs and cognitive processing). There are 5 in all but concerning communication there are mainly 3:

Fig. 24: Visitor Center, Harz National Park
Guides at Work
Source: Author, 2014

➡️ **Visual**   This is what we see, the body language and physiology of others

Auditory ➡️   These are the sounds we hear, the words we utter and the way these are spoken

Kinesthetic ➡️   These are split into Internal and external feelings:

External feelings include touching someone or something, what it feels like - texture, pressure etc.
Internal feelings include feelings like hunger, stress, tension, comfort, pleasure etc

The other two, which are less significant when it comes to communication, are the senses of taste (gustatory) and smell (olfactory)

Fig. 25: Visitor Center of the Abruzzo-Lazio-Molisse National Park.
Interpretive Presentation of the karst phenomenon
Source: Author, 2014

of **language**

When information comes in through one the senses we then process it and modify it as we relate it to our view and understanding of the world. This understanding is based on the so called filters. There are 6 main filters:

When we interpret words, the outcome depends on whether we know and understand them and on previous experiences of using them (e.g. the term "Outstanding" may mean for a particular receptor the same as "Good")

Meta programmes

In Neuro-Linguistic Programming (NLP), meta-programs are the keys to the way you process information. They're basically how you form your internal representations and direct your behavior. Meta programmes are in the core of our personality. They define the way that each individual analyse a situation and information. When you know someone's meta programmes you will then be able to predict their behaviour and actions far better. There are no right or wrong meta programmes it's just the way we handle information.

- **Use meta-programs to understand yourself and others**. Meta-programs helps you understand how people sort and make sense of the world. They also help you understand your own values, beliefs and behaviors.

- **Remember that people use a blend of meta-programs**. It's not this or that, it's a spectrum of possibilities. It's a tool for understanding how or why people behave and adapting your own behaviors to improve communication. They aren't a tool for stereo-typing or pigeon-holing.

- **Change your own limiting meta-programs**. If you have a way of processing the world that's limiting your success, find a way to consciously adapt. Identifying your own meta-programs you use is a start. Once you have awareness, you can see how this shows up.

The third filter

values

corresponds to values; to our standards and judgements. It is so to speak, our evaluation filter. Values are all about what is important, good or bad for us. Because values are about things that are important to us, they have a great impact on our motivation.

A belief is a feeling of certainty of what something means to us beliefs human behaviour **beliefs** belief-driven. Our own personal power

to do something depends on our beliefs; they are essentially our on/off switch for our ability to do anything in the world. There's an old saying that defines the power of beliefs with great accuracy: "Whether

beliefs

you believe you can or your cannot, you're absolutely right"

When communicating with someone it is important to deduct what his or her beliefs are concerning WHY they have done what they have done. When we are trying to motivate and encourage someone, we may also want to find out the disempowering beliefs that have stopped him or her from doing what they wanted to do.

memories

This filter is closely linked to memories; it is about the decisions that we have made in the past. Depending on whether our decisions at some point in the past have been good, bad or irrelevant, we create some empowering or disempowering beliefs, which remain stored in our memory, as regards a particular decision or its outcome.

decisions

The last filter refers to our recollection of past events. When someone tells something to us that somehow relates to events or thoughts belonging to our past, we make a connection. If that something was a negative experience, it will be associated to a negative feeling, that is, that it will happen again!

Fig. 26: Visitor Center of the Abruzzo-Lazio-Molisse National Park.
Interpretive Presentation of the Marsican Bear
Source: D. Papathanasiou, 2014

3.2   Structuring the Interpretive Message

The aim of interpretation is to communicate selected messages to their audience comprehensible and effectively. If we want people to understand our message, it must be clear and simple, and it mustn't contain too much information. Too much information is sometimes worse than too little. By structuring the message, the interpreter should answer some questions:

Why do flowers grow on the ground? asked my 6 year old son!

Well, I must admit I did not know the answer!

As we walk against strong wind, which takes us our power, and compare it with flowers on the mountaintop, we **understand** that flowers face these conditions every day! Then we perceive why these flowers grow nearly ground. With the help of **resource** (our walk against the wind) we can understand the **idea** (why do the flowers on the mountaintop grow nearly ground).

Sam Ham in his Environmental Interpretation offers two approaches:

What does the audience wants to know?

What does the audience already know, and how much more does it need to know?

Why does the audience want to know it and how can it be useful for it?

Select a person, place, or object, and fill in "Generally, my presentation (talk, exhibition, etc.) is about…"

Write the thing in more specific terms and complete the following sentence: "Specifically, I want to talk to my audience about..."

EXERCISE

Now express the theme completing the following sentence "After having heard my presentation (read my exhibition, etc.), I want my audience to understand that..."

THE MEANING APPROACH

May be the specific animal population, *chamois*, aren't very interesting for all audiences. But well-prepared and well-interpreted messages can make almost any topic interesting to almost anyone.

Jon Kohl offers a solution. It is based on describing, questioning, answering, and stating the main idea. Then, on basis of these steps, the interpreter is able to make interpretative message. This is a processing, when we decide for a meaning approach:

1. Describing the object (chamois): What does the species look like, what are special features of its, where is this population located, what are the living conditions etc…?

2. Questioning (why and what): Why does the statue look like that, why did the author decide to create it, what kind of style did he use, what kind of material did he use…?

When the message is done, the interpreter must do everything to communicate it to his audience well. But it isn't enough for a successful interpretation. The interpreter must prepare himself well, too. He knows that he will communicate with audiences, he will speak with them, and he will show them his presentation. Finally, they will appreciate his show, and they will like it or not. The interpreter will be in contact with his audiences, therefore he should know something about them, and he should find answers to some questions:

MESSAGE

- Why would audiences want to know what I'm going to communicate them?

The answer to this question helps the interpreter to find a way to relate his message to audience's everyday life. It also gives people reason to pay attention and learn more.

- How can I make a good message when I don't know what do the people want?
- And finally, why have I made this message when it won't be useful for the people?
- How can my audiences use the information I am interpreting to them?
- Is my message comprehensible and clear enough for my audience to remember it?

Fig. 27: The Pindos Chamois
Courtesy: Ch. Papaioannou, 2008

AUDIENCE

- Who are the audiences coming to the program?
- What is their age level?
- Are there some children among them?
- What are they interested in?
- What they already know?
- How much time do they have?
- What is their health condition?
- Is there a special group among them (people with health problems)? What is their education level?

This question and all the related questions are specifically focused on audiences. Answers to these questions should help the interpreter know his audience better, and according to that he should adapt his interpretation and communicate his message. According to their age and their health condition, the interpreter chooses appropriate difficulty and length of his presentation.

- How much are the audiences able to learn? How much are they able to remember interpretation presented to them?
- Have my audiences ever been to any other sites (historical places, museums)? Have they ever seen an animal (artefact, statue) like this? Where/what was it?
- *If the interpreter knows an answer to this question (and if the answer is positive), he could use their knowledge in his interpretation and compare it with interpreted site.*
- What about audiences' imagination? When I describe an artefact, what does the audience imagine in his mind?

INTERPRETER

- Is my look appropriate to my interpretation? Doesn't my look, my clothes, or my behaviour offend my audiences?

This question is focused on interpreter's image and on first impression of his audience. Answer to this question will help him to choose appropriate behaviour in contact with his audience, and will make him sure that audiences have good impression of him and his program.

- What can I use to make my interpretation more interesting? Can I use some traditional clothes, can I sing some folk songs, or can I speak a language of local people, characteristic for interpreted locality? Can I even use local people for my show?

The answer to this question will help the interpreter to choose some specifics of the site and use them in his presentation. Using all the specifics of interpreted site (or place, artefact, monument) is a good way to make the interpretation interesting.

3. Answering (specially the more interesting questions): The statue looks like that, because the author wanted to express his attitude to something (war, for example). The author decided to create it, because he wanted to remind some historical event (victory in a battle). The author used baroque style. For creating the statue the author used stone (wood, clay).

4. Stating the main idea. "The statue doesn't remind just the victory of the army in the battle. It even represents a victory of whole nation in the war and reaching the peace."

5. Choose the best idea. "The statue is a symbol of victory of the peace over the war."

6. Write the message. "The statue represents the change of human mind from a long for war to a long for peace.

3.3   Critical issues

If the interpretive offer addresses an audience with specific needs, such as visually impaired people, you should consult with them and test your ideas and designs to ensure they work. If you are interpreting a critical issue (WWI, genocides, disasters, social and religious phenomena), involving representatives of the relevant audience groups in the editorial process it is essential for a quality implementation.

Kalavrita, Greece, WWII
Interpreting a Critical Issue and connecting to the Cultural Heritage Consumption Mix:
Source: Bridge of Oaths in Western Greece, C.I.P. Leader+ Transregional Cooperation's, 2008

THE CHRONICLE OF THE "OPERATION KALAVRITA"

17 October '43: Battle between Germans and partisans from Kerpini
Report: 86 Germans captured, three of whom injured.
25 November '43: "Operation Kalavrita" is planned and signed.
5 December '43: Walking and mechanically – driven German forces start moving from Aigio, Patras, Tripoli and Pyrgos towards Kalavrita.
7 December '43: The partisans execute German captives on Mt. Helmos.
8 December '43: The Germans order the execution of the civilians.

Report: Mass executions in the villages of Kerpini, Rogoi, Zachlorou, Mega Spilaio, Souvardo, Vrachni.
9 December '43: The German forces enter Kalavrita. They lie to the people there, claiming that they were looking for the hostages from the battle of Kerpini and they wanted to keep the partisans away. They said that they would not hurt anyone…
They burn five houses and break down another one...
10 December '43: There comes the order for the execution of the entire male population of Kalavrita, aged 13 to 18.
11 December '43: Three German captives from the battle of Kerpini are buried. The Germans, from now on, allow entering but they ban going out of the city.
12 December '43: The Germans take supplies and inform the local people that they will leave Kalavrita the following day.
13 December '43: The church bells ring, calling the villagers of Kalavrita at the Primary School. The people gathered are divided into the male population and the women and children. The men are transported to the Kapi hill where they are executed. Kalavrita is on fire. The women manage to open the gate of the school and escape.
14 December '43: The women bury the dead on the Kapi Hill…
Report of the Operation: About 700 dead civilians.

THE NUREMBERG TRIAL

What the Germans did, such as the Holocaust of Kalavrita, as part of the "Operation Kalavrita" is against the rules which regulate the relations among the countries. Thus, after the end of World War II, the trial of the German Nazis began in Nuremberg. The accused accounted for their crimes against humanity and peace during the war. According to the *International Law* several were sentenced to be hanged.

Available at:
http://www.aitoli
ki.gr/gefyra-filikwn/indexen.php

THE CULTURAL CONSUMPTION MIX

Try… seeing how the town of Kalavrita developed after the Holocaust….

Indoor Activities: Travel back in time!

- See the holiday resort before the Italian occupation.
- Learn about people's lives under the yoke of the Germans.
- Listen to the stories of real witnesses of the Holocaust!
- Real survivors will tell you about the mass execution of the population of the nearby villages at the Kapi Hill!!
- Experience all this in the Municipal Museum of the Holocaust of Kalavrita.

Outdoor Activities

- If you are curious to learn about the outbreak of the Greek War of Independence in 1821, visit Kalavrita on March 21. At the square you will listen to discussions among members of the Society of the Friends and war lords, you will see Bishop Germanos of Patras declare the beginning of the Greek War of Independence.
- Take part in sports activities at the Helmos ski resort, on the mountain where the Klephts and partisans once walked...
- Walk towards the Kapi Hill, the place of execution and burial of the male population of Kalavrita…

Enjoy the present by tasting rodozachari (Rose sugar), a spoon sweet made in May!
There are roses with lots of petals (the so called "cabbage" roses), small leaves and lots of thorns. They bloom in May and they are not only ornamental.
Roses are picked early in the morning in May, when they are still fresh and wet.
The petals are carefully separated from the stamens and they are put in a pan with sugar.

RECIPE: One kg of petals - 6 kilos of sugar.
Crush the petals with the sugar until you get a kind of pastry.
Your pastry boils in water until it thickens.
If you add lemon juice the sweet gets a more beautiful colour.
It is perfectly combined with yoghurt or ice cream.
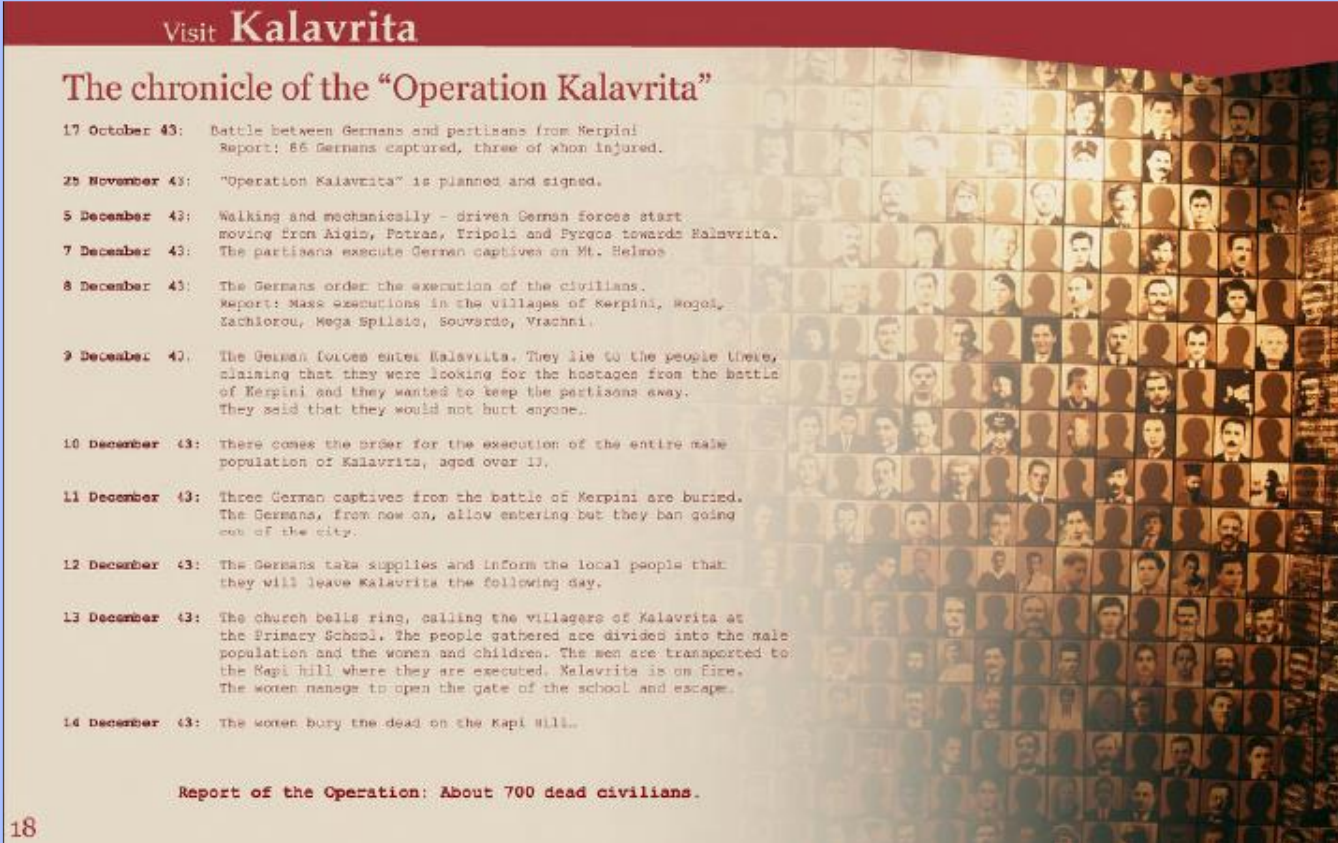Don't forget to ask for it at the restaurants and taverns of the places we visited!

OPERATION KALAVRITA: CHRONICLE

Fig: 28: The Chronicle of the Operation Kalavryta
Source: Society of the Friends. Bridge of Oaths in Western Greece, 2007

Fig. 29-30: Interpreting Critical Issues
Visitors Centre Rom-Sicily American Cemetary in Nettuno, Italy
SourceQ D. Papatahansiou, 2007

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