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 03: THEMATIC INTERPRETATION

CONTENTS

5 THEMATIC INTERPRETATION

Thematic interpretation takes place when information presented is all related to a key idea and gives a meaningful central message. This type of presentation is easier to follow as it is structured and related to the audience's horizons. Audience-oriented interpretative themes should not just express facts, but create integrative multi-sensorial experiences and cognitive achievements. It should rather affect audiences' mind and capture their attention by achieving the combination of knowing, feeling or doing objectives.

A theme is not the same as a topic. A topic is the subject matter or an entire scientific field e.g. the Middle Ages, the poetry of William Shakespeare, the History of WWII, the Bing Bang Theory etc., whereas a **theme is a specific message an interpreter wants to communicate to the audience**. A clear and focused theme assists to orientate the interpreter's work. For example in a guided walk, the interpreter has a lot of resources and facts to show the audiences, if one main clear idea is well defined he can concentrate in those related aspects. It can then help to structure the walk, focusing on specific stops, all related by the theme. On the other hand, it also helps the audience to understand the message. The attention is directed towards a main theme, they will have several connected facts, instead of a scattered, vague idea.

PRIMARY INTERPRETIVE THEMES

Primary interpretive themes are big stories about interpreted place/site.

SUBTHEMES

Subthemes are smaller stories, they are parts of primary themes. Characteristics those are common to both levels:

- Interpretive themes are based on significance of heritage assets
- They are cores of stories used to explore significance of heritage assets to the people
- They connect heritage assets to the larger ideas, beliefs, meanings and values of which they are a part
- They contain universal concepts; they find connection to the stories of the place for wide range of people

Sam Ham has three easy steps for writing theme statements:
- *Describe the interpretive topic in general terms.*
- *State the interpretive topic in more specific terms.*
- *Write the interpretive topic in the form of complete sentences.*

The theme should express a major idea, which we want the audience to remember when they leave. Only one idea is really meant, as the working memory, the mind's blackboard, cannot process more in the non-formal learning environment. Audiences aren't onsite to study, unless they belong to expert audiences with a special mission. Non-

captive audiences wish to acquire first hand experiences in a memorable and enjoyable way. It is the interpreter's task to capture the audience by some special idea or by unusual point of view on some theme (problem, place). Interpretation is trying to impact the emotional word, using cognitive tools and methods competing with conveniences of the modern world, like a mobile phone, commercial, or fast and utility life style.

On the ancient temple of the Poseidon at Cape Sounion Greece, we can focus on the myth of the Aegean Sea, which was named by Aegeus, king of Athens. The king had arranged that his son Theseus should hoist a white sail on his return from Crete if he survived the terrors of the Labyrinth. Theseus survived but forgot to hoist the white sail. By looking at the approaching ship with the black sail, the grief urged the king to fall from the cliff. As this myth is emotionally very strong it will catch the audience's attention. During the short visit we cannot lecture the audience in the comparative architectural styles throughout the classic period or the detailed history of the temple.

A fight for survival of plants on mountaintop could be another theme. It will certainly capture the audience, when we compare our walk against a wind that takes us our power, with conditions for life of plants that face these conditions every day. Then he will notice and remember why the plants on mountaintop grow nearly ground.

Fig: 32: Minotaurus, Museum of Herakleion, Crete, Greece
Source: D. Papathanasiou, 2014

Fig. 33: WHS Historich Centre of Siena
Monte dei Paschi die Siena
The first European Bank, founded in 1472
Source: D. Papathanasiou, 2014

CHAMOIS: MASTER OF THE GORGES: THEME DEVELOPMENT

THEME TYPE	THEME FEATURE AND FUNCTION	THEME DEVELOPMENT	Example
PRIMARY THEMES	They communicate the most important values of the park resources to people	Primary themes are best written as single sentences	The Balkan Chamois is a very rare species who immigrated to the Balkan Peninsula in the Ice Age (3 million years ago)
	They translate factual significance statements into stories	Primary theme statement represent the entire set of asset values	**Rarity** Only a population of 600 individuals live in the Sierra of Northern Pindos in Greece **Inclusion** Although an immigrant from Central Asia, the Chamois, has miraculously adapted to the climate in Northern Greece. **Family Structure** They never leave their homes. The family is matriarchal. The elder animals guard the youngsters in a kindergarten.
	They are the first elements that people associate with the asset	It is important to identify as many assets as possible	Identify habitats in the map: The chamois is an islander. They live in an archipelago of islands (the sierras) surrounded by sea (innumerable low hills, valleys, rivers, mountains and human settlements). Very, very seldom does a chamois leave its home island.

	They form the foundation of interpretive program	Personal Interpretive Forms Medial interpretive Forms	Guided Tour with environmental expert Self-guided tour with booklets, panels and apps for mobile phones
	They are the driving elements in the development of specific interpretive services	Outdoor activities	
	They help audiences connect with a significant aspect of the asset interpreted		Environmental awareness raising Understanding protection and conservation measures for the species in question
SUBTHEMES	**Subthemes allow specific interpretive services to achieve greater depth**		
	They are narrower than primary themes and deeper in their treatment of the particular aspects of the resource		Ludic in their nature, they just love to play, to run, jump, roll themselves in the snow. They are active in the morning and the afternoons. A good siesta is a must – they rest, ruminate and simultaneously control the surroundings for potential enemies. The guard, smells the air sets its eyes on the suspect and with a hissing noise warns its folks.
	They guide audiences through the exploration of specific assets		Understanding the rules of the Chamois Society.
	This helps audiences to extrapolate their new knowledge from the specific to the general		Understanding the nature of "love" for the specific species Understanding the "protection" of their youngsters

SAILOR OF FORTUNE
PORTA MARINA, 1401
THEME DEVELOPMENT

THEME TYPE	THEME FEATURE AND FUNCTION	THEME DEVELOPMENT	Example
PRIMARY THEMES	They communicate the most important values of Michael's story	Primary themes are best written as single sentences	In 1401, at the age of 16, Michael of Rhodes signs onto a galley as an oarsman in Manfredonia. In 40 years he sails 43 times in the war and merchant galleys of Venice. He rises in the ranks, from oarsman to armiraio, the highest rank a non-noble has in Venetian service with a dozen galleys and many smaller ships under his command.
	They translate factual significance statements into stories	Primary theme statement represent the entire set of asset values	**Rarity** He rises in the ranks, from oarsman to armiraio, the highest rank a non-noble has in Venetian service with a dozen galleys and many smaller ships under his command. **Excellence** In 1434 Michael writes the manuscript for which he is remembered: a book about mathematics, navigation and the world's first known treatise on shipbuilding. **Family Structure**
	They are the first elements that people associate with the asset	It is important to identify as many assets as possible	He takes part in 5 major sea battles serving legendary Captains of the Fleet as Carlo Zeno, Pietro Loredan and Andrea Mocenigo. He fights the Ottomans, carries a papal delegation, and navigates the Mediterranean and the Atlantic to Flanders and England. He loses two wives and a son while away at sea.

	They form the foundation of interpretive program	Personal Interpretive Forms Medial interpretive Forms	Guided Tour with CH expert Self-guided tour with booklets, panels and apps for mobile phones
	They are the driving elements in the development of specific interpretive services	Outdoor activities	Guided Tour with CH expert Self-guided tour with booklets, panels and apps for mobile phones
	They help audiences connect with a significant aspect of the asset interpreted	In 1434 Michael writes the manuscript for which he is remembered: a book about mathematics, navigation and the world's first known treatise on shipbuilding.	Historic awareness raising in the Medieval Town of Rhodes in Greece Understanding multicultural society and commerce in Medieval Rhodes
SUBTHEMES	**Subthemes allow specific interpretive services to achieve greater depth**		
	3 ducats a month	Understanding the life in the galleys.	* About 400 EUR today. The golden Venetian ducat weighs 3.545 gr.
	They guide audiences through the exploration of specific assets	Rhodes is the port for the luxury trade from Asia to the West.	Understanding the rules of the maritime republics Understanding the Middle Agea
	This helps audiences to extrapolate their new knowledge from the specific to the general	Pepper is one of the expensive commodities traded by Venice. *If 181 kg of pepper is worth 49$\frac{1}{2}$ ducats, what is the value of 142 kg?"* Michael concludes that 142 kg of pepper is worth 38 ducats, 23 denari, and 17 piccoli using mathematics.	Understanding the nature of "love" for the specific species Understanding the "protection" of their youngsters

CHAMOIS, MASTER OF THE GORGES

MAIN MESSAGE

Beautiful and strong, proud, mythical. It is born and gives birth in the steep mountains of Epirus.

The Master of the Gorges, related to Capricorn, is a rarity. Just 500-600 chamois (rupicarpa) are to be found in Pindos, Central Greece, Olympus, the Sierra of Rodopi and in the high mountains bordering to Albania.

Fig. 35: The Pindos Chamois
Courtesy: Ch. Papaioannou, 2008

SUB THEMES

IN THE ICE TIME

3 million years ago the chamois used to live in Central and Eastern Asia.
Glaciers (water concentrations) have created steaks of land, which allowed immigration through natural bridges.
After the glaciers melted down, the chamois starts looking for warmer places.
Gradually emerge isolated populations, which adapt to the environmental conditions, building its species.

ISLANDERS

The chamois is an islander.
They live in an archipelago of islands (the sierras) surrounded by sea (innumerable low hills, valleys, rivers, mountains and human settlements).
Very, very seldom does a chamois leave its home island.

CODES FOR THE GUARDS

Ludic in their nature, they just love to play, to run, jump, roll themselves in the snow. They are active in the morning and the afternoons. A good siesta is a must – they rest, ruminate and simultaneously control the surroundings for potential enemies. The guard, smells the air sets its eyes on the suspect and with a hissing noise warns its folks.
The chamois is active in the nights, under the moonlight. It communicated in a codified way, which is based on kinship hierarchies and sex. Sound, movement and stamping are communication means.

THE KINDERGARTEN

Rigid matriarchal social structure.
The triptych: grandmother, mother, daughter.
The herd consists of the triptych, other females belonging to the family, and young males.
They usually fall in love and begin to reproduce themselves when the reach the fourth year.
However, because they are threatened with extinction, they try hard to defend their own species. Occasionally the mate when they reach the second year and might give birth to twins. The females usually gives birth to one heir in May.
The chamois are excellent mothers. Should they go some place else, the leave their babies under supervision. Like in the kindergarten other adults take care of the youngsters.

CRONICLE OF ELEGANCE

Robust body, the head sits stilted.
A white face with a dark brown profile captures the eyesight of the observer.
Its two small horns with a backward movement adorn its face.
A dark streak like a mask makes its face attractively mysterious.
Its heart twice as big in comparison to humans, its overall size 2-3 times smaller.
Its coats has two types of hairs and 3 layers in order to capture the air and protect from the icy weather.
It won't sit for a foto session, but one may fall in love, just by glancing …

WINTER-SUMMER SYMPHONY

- Almost black vs Light brown
- Long vs Short Coat
- Steep slopes with vegetation vs High altitude regions
- Steep slopes with vegetation vs High altitude regions

Fig. 36: Chamois, Master of the Gorges
Source: Author, Ti II 2008

ΑΓΡΙΟΓΙΔΟ
Δίκτυο Διαδρομών Ν. Ιωαννίνων

Prefecture of Ioannina, Trail Network
CHAMOIS
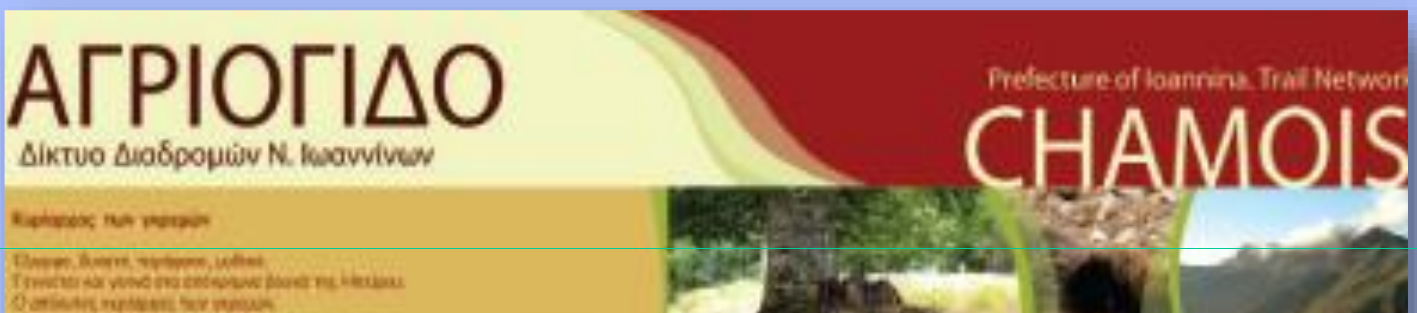
TRANSNATIONAL HERITAGE TRAIL
www.see-tcp-project-sagittarius.eu

RHODES BUILDING EUROPE:
Knights at Work: 1306-1522

SAILOR OF FORTUNE
PORTA MARINA, 1401

3 DUCATS A MONTH

A CARGO OF PEPPER

GRAND ENTRANCE

TOURiBOOST
Reorienting tourism education with digital, social and intercultural competences
to support local stakeholders tackle strategic innovation in heritage tourism

2018-1-TR01-KA203-058344
https://tourisboostproject.org/

Fig. 39: Michael of Rhodes, Shipbuilding Treatise
Source: Brunelleschi Institute

SAILOR OF FORTUNE PORTA MARINA, 1401

3 DUCATS A MONTH

In 1401, at the age of 16, Michael of Rhodes signs onto a galley as an oarsman in Manfredonia. For 3 ducats* a month he rows during calms, at port entrances, in battle with an oar 8 m long and 60 kg heavy. For 6 years he lives in abysmal health and living conditions, exposed to weather, and backbreaking labor.

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

A CARGO OF PEPPER

Rhodes is the port for the luxury trade from Asia to the West. Pepper is one of the expensive commodities traded by Venice. *"If 181 kg of pepper is worth $49\frac{1}{2}$ ducats, what is the value of 142 kg?"* Michael concludes that 142 kg of pepper is worth 38 ducats, 23 denari, and 17 piccoli using mathematics. In 40 years he sails 43 times in the war and merchant galleys of Venice. He rises in the ranks, from oarsman to armiraio, the highest rank a non-noble has in Venetian service with a dozen galleys and many smaller ships under his command. He takes part in 5 major sea battles serving legendary Captains of the Fleet as Carlo Zeno, Pietro Loredan and Andrea Mocenigo. He fights the Ottomans, carries a papal delegation, and navigates the Mediterranean and the Atlantic to Flanders and England. He loses two wives and a son while away at sea.

FAREWELL

In 1434 Michael writes the manuscript for which he is remembered: a book about mathematics, navigation and the world's first known treatise on shipbuilding. After his final trip to London in 1443, he never sails again. In 1445 January the 28th, Michael receives his pension: 1 of the 11 available posts of Stadiera, the official weighing station of Venice. He dies the same year.

GRAND ENTRANCE

Built in 1478, Porta Marina, the Sea Gate, is the main entrance to the Medieval Town from the harbour. Porta Marina is part of the general plan to strengthen the defences against an Ottoman attack. The reduced space between the waterfront and the walls does not allow an enemy to establish a camp and launch an attack. Port Marina is Pierre d'Aubusson's symbolic work of art.

Fig. 40-42: Rhodes Building Europe. Knights at Work: 1306-1522
The Interpretive Experience in Rhodes, Greece
Source: SEE/B/016/4.3 Project TOURiBOOST QRC Gallery, 2014

6 History Tools

6.1 Communicating History

6.1.1 LAP Targets

- Understand that there are different sources of information for learning about the past
- Develop skills of accurate observation and recording
- Make deductions from physical evidence
- Distill the cultural values of the monuments in question

6.1.2 Cross Domain Connections

- Language and oral expressions: make contributions relevant to the topic.
- Listening: ask relevant questions to clarify, extend and follow up ideas
- Asking historical questions about place, people and events

6.1.3 Onsite Interpretation

Visit the monument before engaging vistors. In a later stage inform the class they have to find out all they can just by looking at the evidence, like detectives do.

- Examine the place/site. Prepare photocopies of photographs that have been cut in half, and ask Local Attraction Plan Participants to fill in the missing half from careful observation.
- Talk together about what they think the monument is used for now, then ask Local Attraction Plan Participants to find out as much as possible just by looking round the monument. They may appreciate a written list to focus their thoughts:
  - give a choice of or four building types to choose from, including your monument.
  - Divide the class into groups to find out: What materials were used in its construction why it was built here. Do they think the environs have changed?
  - Use copies of old photographs or pictures to look at then and now, and discuss what has changed and why.
  - Make a list of features that need interpretation.

6.1.4 Documentation Tools

- Photographs and other pictures of the monument in the past
- Photographs of the monument now, cut in half and photocopied to leave room for the missing part to be added in
- Photocopies of types of monuments
- Stationary (clipboards, pencils, erasers)
- Smartphones and tables
- HD Devices and Cameras

6.1.5 Collecting Clues

- a **castle**? Is it big? Why? What is the form? Why? What are the building materials? Why?

- a **place of work**? Why? What sort of work? How was it powered – water, wind, steam or fire-based, electricity? How do we know?

- a **church**? Why? How many people could it hold? Is it old or new? Richly decorated or plain?

6.1.6 LAP Outcomes

- Identify the function of a building through observation and answering questions

- Record accurately by completing a drawing

- Identify features of a place from pictures

- Recognize change and its causes

6.1.7 Ancillary Tasks-Hints

- Follow up the work on past images of the monument and its environs. In pairs, ask Local Attraction Plan Participants to list what the pictures reveal about

- the setting and the building (rural, urban, busy, commercial, domestic), or

- about people (clothes, social rank, occupation, age).

- Do they give information about transport, street furniture, other buildings?

- Images are a useful way of introducing the concept of interpretation.

- Why was the picture or photograph made?

- Who for? (and does this influence its presentation – an owner may have wanted the image to make the place appear grander than it actually was)

- Is it natural or posed, and if the latter, what message is it getting across?

6.2   Monument Uses

6.2.1   LAP Targets

- To use a variety of sources
- To evaluate usefulness of information from different types of sources
- To understand how archaeology contributes to our knowledge of the past
- Distill the cultural values of the monuments in questions

6.2.2 Cross   Domain Connections

- **Language:** Talking; make relevant contributions. Listening; ask relevant questions to clarify, extend and follow up ideas.
- **ICT**: Gathering, storing and retrieving information (graveyard survey).
- **Citizenship**: Discuss the census and how and why it is done. Discuss the rights and the obligations of citizens today and then. Compare with essential human rights

6.2.3   Onsite Interpretation

The visibility of the monument in the landscape is not enough to make understand all its history, values and used. During the visit ask what information the physical evidence has not given you, for example, the names of the people who used your monument. Find the human history of the place by looking at different sources, for example, census returns, trade directories, newspapers, or local history booklet, laws, epigraphs, books, paintings, myths and stories.

Cooperate with the local archaeological authority to support the Local Attraction Plan. Archaeologists can give an overview of the history of the place, and will explain how they know. They can often bring in finds like pottery shards or animal bones to give the Local Attraction Plan a tangible link with the past.

Census records will tell who lived there if your monument is a house, and also the ages, occupations and any servants. If it is not a house, decide from a map if the people who used the building might have lived nearby and refer to the census records for these properties. You can build up family pictures and make some deductions about lifestyle, and by using maps, you can plot how people got to work or school, the shops, or if there was anywhere for children to play.

Trade directories give information about the nature of businesses, who owned them and the number of people employed. If a monument was a place of business, then information can be found out about the owners and type of business. Use a map to trace how the raw or finished materials were transported. You can also find out what shops, factories or other businesses there were in the immediate surroundings.

School records include log books and admissions registers, which will give details of Local Attraction Plan Participants on roll and of the day to day life in school. With reference to secondary sources for the routine of a typical day, you can recreate one day from the logbook.

- Church records give information about baptisms, marriages and funerals. They will provide names and will show how well-used the church was. Gravestones also provide names and dates. Local Attraction Plan Participants can do a survey of dates of death and present their findings using ICT.
- Oral history can be recorded by Local Attraction Plan Participants. Facts need to be sorted from opinions, then used to compile a recent history of life at the monument. This may be new information, so that visitors will feel that they have been part of genuine historical research.
- Use two or more of these sources to build up a picture of life in the past at the monument. The information can be presented in guidebook form, or as a wall display with annotated drawings to show different aspects of what the place was like, or as a timeline of the monument, with national trends or events also recorded. You might want to have an open day for parents, when Local Attraction Plan Participants can act as well-informed guides.

6.2.4 Local Attraction Plan Outcomes

- use reference books accurately
- ask relevant questions
- make judgments about relevance of different sources
- distinguish between fact and opinion

- recognize that evidence is often incomplete
- synthesize information
- organize information and communicate it appropriately.

6.2.5 Documentation Tools

- census records
- trade directories
- school records
- church registers
- archeological records
- map of approximately the same date as your census records
- Tape recorders or/and digital cameras

6.2.6 Ancillary Tasks and Hints

The combination of physical evidence and information about the real, named people who used the monument is a good basis for both factual and creative writing. Local Attraction Plan Participants could write a trail for the monument and its environs, or the text for an audio or video tape. This will also include interpretation about getting to the next point of interest.

During the onsite visit collect words for descriptive writing: send Local Attraction Plan Participants to different places and ask them to write down at least three words about what they can see, hear or how they feel there.

6.2.7 Follow up Activity

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- Ask visitors to compile their own fact option from prior knowledge on the clothes, food, living conditions and transport at the time you are focusing on.
- Using the word list and reference option, and information from your primary sources, ask them to write a diary, or a letter, from one of the named people you have discovered. There are other sources, like sales particulars, inventories, wills, and newspapers that may be available.
- Ask the monument managers and consult the library and experts. Local booklets are very useful, and you may need to acquire these in quantities for visitor use

Fig; 43: Marco Polo, II MILIONE
Source: Wikipedia

A page from *Il Milione*, from a manuscript believed to date between 1298–1299.
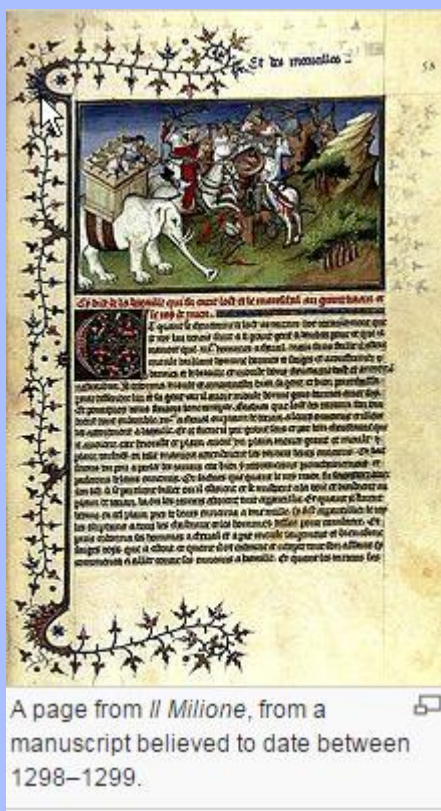
HINT
The will of Marco Polo is kept in the Bibliotheca Marciana, Venice, Italy

Take the visitors to see the will or use a prop

7
Geography Tools
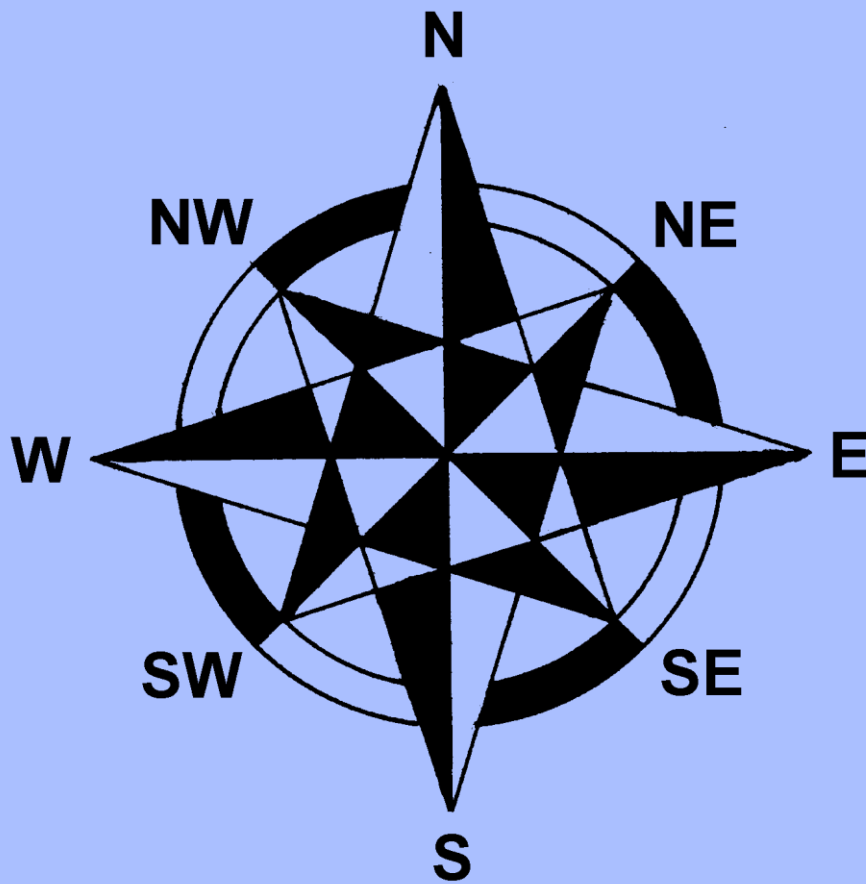
7.1 Where is the monument?

7.1.1 Local Attraction Plan Targets

- use appropriate fieldwork techniques
- use maps and plans at a range of scales
- use secondary sources of information, including aerial photographs
- understand the location of the local place and environment they are studying
- distill the cultural values of the monument in question

7.1.2 Cross Domain Connections

- **Language:** Developing and responding to instructional language, as part of the orienteering game.
- **Mathematics and Geometry:** Development of notion of scale
- **Arts:** Development of drawings and constructions

7.1.3 Onsite Interpretation

Organize an orienteering game around the selected monument / site, using a compass to follow written instructions. Use a asset plan mark location of key points.

- What is a map? Look, in groups, at a range of different types of map and draw conclusions.

- Locate the monuments, and ask questions about its position. Use a local area map and an aerial photograph, and match key features, including your monument. Describe features seen on a route between two points, using the map for reference. Prepare an outline map and ask visitors to place features on it from the photograph.
- During the onsite visit, inspire visitors to observe the main features that can be seen from it and record them (notes, photos, drawings), adding compass points.

7.1.4 Follow up Activities

Hint!
What about an ancient map???

Create own pictographic map of the environs of an asset natural or tangible.

7.1.5 LAP Outcomes

- Familiarize with maps and compasses
- Understand the relationship between maps, aerials photographs and landscape

7.1.6 Documentation Tools

- Compasses (sufficient for one per group of visitors
- Simple plan of the monument building or site
- Selection of different types of maps, showing different aspects of the area at different scales (include street plan of local area, large and small scale maps, regional map, and pictographic map – often produced for tourists, google maps)
- Aerial photograph of locality
- Large options of plain paper
- Cameras, digital if you have them

Fig. 44: Christoforos Columbus, Timber Post Hellenic Republic, 1992

Fig. 45: Cristoforo Buondelmonti: Map of Chios, Source: Korais Public Library
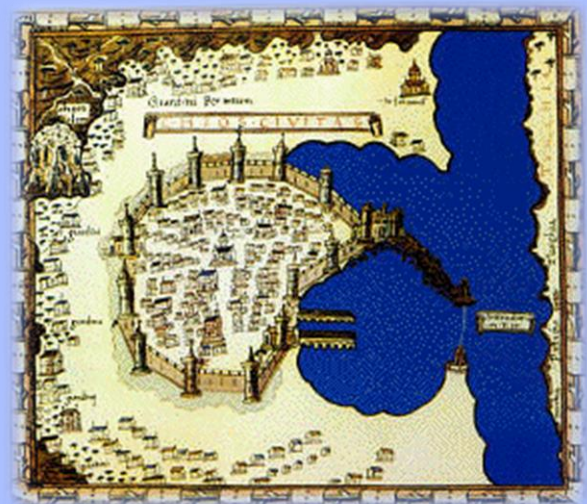
7.1.7 Ancillary Tasks and Hints

- Make a map showing the journey home to school, or home or another local place, marking on key landmarks on route.
- Refer to famous geographers

Fig. 45: Cristoforo Buondelmonti: Map of Contantinople, 1420
Firenze, Biblioteca Medicea Laurenziana Ms. Laur. Plut. 29.25, c. 42.

Create the link with the map of Chios/Constantinople by Cristoforo Buondelmonti and the fact that Christopher Columbus selected expert mariners in the island of Chios for his discovery of the Americas. Note that both "actors" have the same name. Discuss their biographies.

Suggested Videos

Christopher Columbus

Christopher Columbus_02

Christopher Columbus_03

Christopher Columbus_04

Which is the more interesting video and why?

Which are the contradictory views on Columbus and how would you communicate it to visitors?

7.1.8 Highlight: How has the area developed over a long time?

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7.1.9 Local Attraction Plan Targets

- to use chronologically dated maps to establish development
- to identify major features as reference points
- to suggest different methods of solving a design problem
- to link the tangible form of the monument/site/collection/tradition with its intangible cultural values

7.1.10 Cross Domain Connections

Setting a problem and devising a solution.

Hint!
Roman Chariot,
Budapest Museum

7.1.11 Onsite Interpretation

- Use maps to look at site development. Standardize the scale and photocopy onto acetate options. Identify "footprints" of major features (roads, river, buildings uses) and examine development by overlaying maps. Mark out boundaries and important features with highlighter pen.

- Consider if existing features will affect future developments. Visitors can make a list of all the changes to the area from map to map, or you can ask questions, for example, is this place busier/quieter/greener/more built up?

- Ask visitors to design an easy means of referring to the acetates.

7.1.12 LAP Outcomes

- read maps and recognize features
- recognize the role that geographical and historical features have in influencing development
- design a layered display unit for viewing development shown by maps

Fig. 46: Roman Chariot, National Museum, Budapest

7.1.13 Documentation Tools

- Range of maps of same area for different periods
- Acetate options, A3 if possible
- Water soluble OHP pens
- Ipads, Tablets

7.1.14 Ancillary Tasks and Hints

Geography is connected with distances form and to locations, transport means, commerce and the army. Demonstrate the transport means connected to the historical period you are presenting on site.

7.1.15 Highlight: What is the area like now, and how is it used?

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7.1.16   Local Attraction Plan Targets

- to record information accurately and present it clearly to others
- to use physical evidence to draw conclusions about the past
- to work collaboratively
- to understand how codes can be used on maps to give additional information

7.1.17   Cross   Domain Connections

- ICT: Gather, store and retrieve data.
- Language and oral expressions; organize the cultural narratives
- Mathematics: Decide how to present findings; instruct to the use graphs and diagrams.

7.1.18   Onsite Interpretation

- Conduct a survey of: building materials (research their origins and properties later) character of area, or likes/dislikes (green spaces, noise) building types (modern houses, old houses, factories, offices, shops, warehouses). look for evidence of any 'lost' features.
- Use ICT to organise and present findings in a tabular or graphical form.
- In groups use color coding to create a land use map. Analyze the information and present in chart or graph form.
- Take photographs
- Ask Local Attraction Plan Participants to draw what they can see of different parts of the area: these will act as a record,

and also a reminder when they think about possible development.

7.1.19   LAP Outcomes

- work in groups on small areas
- extract data from surveys
- recognize and make deductions from physical evidence
- make presentations to the class of their findings
- practice reading maps and application of coding systems
- associate real features with their representation on a map.

7.1.20   Documentation Tools

- Survey options
- Enlarged and simplified photocopies of maps of small area/streets for land use survey. Clipboards, pencils and crayons/coloured felt tip pens
- Cameras, Videocameras
- Ipads, Tablets
- Smart Phones
-

7.1.21   Ancillary Tasks

- Assemble different areas showing land use to create whole map for display.
- Ask visitors to use their photographs (or re-visit the site if possible) to choose:
  - the five oldest buildings / the five oldest items in the collection etc.
  - three modern buildings which they think look good in their settings
  - three modern buildings which they feel do not look right in their settings
  - the ugliest building
- Compile the definitive class list of the above, asking for reasons for inclusion.
- Compile a list of guidelines to regulate new developments.
- Raise the issue of whether people or companies should build what they want where they want.

7.2   Know the Place

The Local Attraction Plan Participants need to understand the lay-out of the place before they begin other work. Then they need to connect to the place's values. Remember that any heritage item is place-driven, and place-connected, even if it is translocated.

Use the plan below for the central image and have it surrounded it with pictures of different parts of the site. If there is no published plan you will need to contact site managers and authorities and ask if they can provide a copy.

The task is for Local Attraction Plan Participants to look for the different locations depicted and then show that they understand how they fit into the site as a whole by drawing a line from each picture to its position on the central image. Once the layout has been grasped you can get Local Attraction Plan Participants to work out the function of each area.

To get the most out of this activity Local Attraction Plan Participants shall familiarize with Floor Plans. If they are not, practice at school with familiar lay-outs, such as their own classroom.

Fig. 49: WHS Castel del Monte, Interior Yard
Source: D. Papathanasiou, 2014

INSTRUCT LOCAL ATTRACTION PLAN PARTICIPANTS TO FIND THE PLACES IN SHOWN IN THE PICTURE AND INDICATE THE ON THE FLOOR PLAN BELOW:

The place plan shall be distributed among participants

PICTURE 1

PICTURE 2

PICTURE 6

PICTURE 8…

PLACE PLAN

PICTURE 3

PICTURE 5

PICTURE 7

WORD SEARCH

It is much easier to get Local Attraction Plan Participants to write if you help them to build up a set of appropriate words first. It is important that participants know why they are collecting words:

- to do descriptive writing for their own guidbook;
- a script for an audio tour;
- a script or creative work (story, poem, diary entry or letter written by one of the inhabitants ect)

Word search will help them collect words which describe the site, its features and specific values connected to its heritage nature.

- Use a plan, an aerial shot, or an artist's impression of the site as it was. Put this in the centre, mark on the places you want your Local Attraction Plan Participants to work on, and connect these by lines to the surrounding boxes.
- Ask Local Attraction Plan Participants to locate each marked area, then enter into the attached box the words that best describe that place.

You may want to specify the number of words you want Local Attraction Plan Participants to think of, if so, add this to the option.

Fig. 49: WHS Siena, Ducal Palace, St. Gregorius
Source: D. Papathanasiou, 2014

FOLLOW UP ACTIVITY

Hold a discussion after the onsite visit is completed.

- Would the words they have come up with give a good picture of each place to someone who has not seen it?

- Is there a clear idea of the size, the colors, or the atmosphere?

- Ask participants if they can be more precise; for example, rather than describe a wall as grey, can they pinpoint what kind of grey - dark, light, blue, pink, soft, smoky, mottled, speckled, dirty, steel, matt, shiny, uneven.

If you want visitors to imagine what the place was like when lived in, background information is required, but they can then think of words for themselves using the *"I see, I hear, I feel"* list.

For example, they may 'see' a room as it is reflected by firelight, or 'hear' horses where there are now cars, or 'feel' cold where now modern heating gets around this.
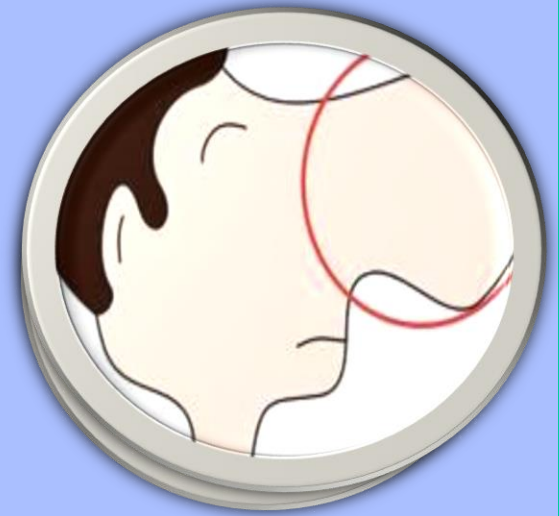
THE HAPTIC PLACE THE SENSORY PLACE

8 Sustainability Tools

8.1   Stewardship

Cultural Communication may refer to the local/national system and include visitors from the different countries in the discussion. Cultural Communication may refer to the local/national heritage management system and guardian institutions and include visitors from the different countries in the discussion.Conservation areas are whole areas, rather than individual buildings, which are considered worthy of preserving because of their architectural or historic interest. The individual buildings within them may not be worthy of listing in their own right, but as a group they give a definite character or historical significance to that area. Often they are built using local materials and in a distinctive local style. Mostly, alterations to individual buildings follow the same rules as for ordinary buildings, including modern replacements to doors and windows, or porches (within certain specifications), but it can be argued that even small alterations altar the character of the building and therefore of the area. In some cases, in order to protect the integrity of the whole area, permission to make alterations, even small ones like installing modern windows, is refused.

8.1.1 LAP Targets

- to understand that planning is democratically controlled by local government
- to appreciate that conservation is a planned policy
- to understand conflicting needs and interests between protection, conservation and different types of use

8.1.2 Cross   Domain Connections

Language and Oral expressions: Listening to each other; presenting an argument.

8.1.3 Onsite Interpretation

- Brainstorm what visitors already know about their monument and the surrounding area, how it is used, and who owns or has responsibility for it. Make sure you all agree on the physical boundaries of the area. In summing up, draw out the social and economic character of the place. If it is a monument that is open to the public, there may be an officer who can talk to the class about its management.
- Explain the planning process.
- Discuss pressures for change.
- Use newspaper cuttings to look at past proposals and public reaction.
- Use role play to examine the issues involved in other developments.
- Make presentations to the audience of their findings.

8.1.4 LAP Outcomes

- listen and contribute verbally
- have simple overview of the planning process and the local democratic process governing it recognize that conservation has to be managed
- understand local issues affecting development

8.1.5 Documentation Tools

- Aerial phographs of the site location
- Newspaper articles, other evidence materials
- Public reaction evidence in e and print media

8.1.6 The planning process

All new proposals for developments, from house extensions to multi-complex leisure centers, are examined by the local planning authority, and it is a legal requirement to obtain permission in order to develop land. This is to ensure that the needs of the developers are balanced with those of the surrounding environment, and the people who live within it. If the plans are approved, planning permission is given, and the development goes ahead.

A full planning application includes: full development layout, section and elevation drawings, drawn to scale; construction materials; proposed landscaping; site location and boundaries, drawn to scale; location, species and canopy spread of existing trees; access and car parking; how adjoining buildings are affected.

Properties of special architectural or historic interest are normally protected from destruction, and need special planning consent if alterations and developments are proposed. There are several types.

8.1.7 Ancillary Tasks

- Find pictures of four contrasting buildings, and make up a fictitious history, location and local council for them. Put the case that each building needs money spent on it (for repairs, to open it to the public, to make into a heritage center or to convert it to a sympathetic commercial use).
- Assign a cost to each building, which exceeds the total amount in the council's budget.
- Ask visitors to decide how the council budget should be spent. Properties of special architectural or historic interest are normally protected from destruction, and need special planning consent if alterations and developments are proposed.

8.1.8 Registered Monuments

These are buildings which are entered onto a list of monuments worthy of protection because of their special architectural or historic interest. The term can apply to anything which has been constructed, including things like telephone boxes, or tombstones. Included are all buildings and site which date since prehistory and which survive in anything like their original condition; buildings which demonstrate social or economic history, like industrial buildings; and buildings which show technological developments.

These are sites and structures of archaeological importance, and include prehistoric monuments. Their buried deposits may be more important than the standing buildings, which are often, but not always, ruins. Each Member State has a Heritage Register that declares the national significance of those monuments.

8.2   Future Forecast

What do we want a heritage area to be like in 30 years from now?

8.2.1 LAP Targets

- to recognize that there are legal and physical constraints in the planning process
- to understand that we all have a responsibility to the local area and its future
- to understand the roles that different professional play.

8.2.2 Cross   Domain Connections

- **Language:** Questionnaire design.
- **ICT:** Analysis and presentation of data

8.2.3 Onsite Interpretation

- Talk about what changes Local Attraction Plan Participants would like to see in their monument or surrounding area.
- Find out what constraints there are on future developments.
- Write letters to the Local Planning Department, or visit council offices, or invite a planner to speak in school, or all of these to find out whether: it is in a conservation area there are any other restrictions, e.g. is it a listed building? there are restrictions on skyline shape there are planning developments, like new roads the nature and bearing capacity of sub-soil has a bearing on future developments there is a history of subsidence, underground workings, erosion, flooding?
- Assemble all information so far gained, and ask groups to recap specific areas. If possible do a survey of people who live near the monument. If a survey is not possible, ensure that Local Attraction Plan Participants consider the different points of view of people who might be affected by change by organizing a debate.
- Prepare role cards to represent different points of view (owner, planner, resident, user, tourist).

8.2.4   LAP Outcomes

- understand that economic, social and environmental

- factors need to be considered in managing an area
- learn and practice letter-writing conventions
- practice social skills
- gain an understanding of the planning process

- consider what developments are physically possible
- present information in an ordered way using drawings,
- photographs, and verbal presentation techniques.

8.3   Documentation Tools

Document the opinion of stakeholders.

8.3.1.1   Guidelines for preparing a questionnaire

PURPOSE AND TARGET AUDIENCE

These may only become absolutely specific once you have started work on the questionnaire. Audience can be defined by age range, sex, type of group, (resident, worker) or occupation, etc.

8.3.1.2   Type of questionnaire

- **closed questions** which involve yes/no answers, or a list of alternative answers with a tick box for the preferred choice. These are the easiest to collate. The questionnaire could be pictorial for younger children.
- **open questions** which give more opportunity for people to give their own answers and to express an opinion. These are difficult to collate.
- **personal interview** involving the use of prepared questions
- **a combined questionnaire** that might have a list of options for ticking with the opportunity for personal comments either at the end of each question or at the end of the questionnaire.

8.3.1.3   Design of the questionnaire

Start with a brainstorming session about what is already known, and what your class would like to see in the future. For example, what do Local Attraction Plan Participants know about the area's past, its present, and how would they like it to be in the future, or what do they like now, dislike now, and want to keep or change for the better? Do a summary on the board. Using this information, decide roughly what aspects you want the questionnaire to tackle. Break the class down into small groups to take on different tasks. There could be several questionnaires each designed by a separate group, for example, for different age ranges, or covering a different area of information. Other groups could be responsible for the graphic design, distribution, or analysis. Points to consider are:

- include an introduction on the questionnaire which explains what it is all about, who is responsible for and what will happen to the answers
- questions should be neutral and not biased towards eliciting a favoured answer
- maintain a logical sequence with one question leading on to the next
- test the questionnaire either by getting groups to try it out on each other, or by enlisting adults or parents. This should establish that it is understood in terms of how it is designed, and that the questions are understood and provide the sort of information being sought

If the questionnaire is being used as the basis for an interview, ensure the interviewer can be identified on the form, either by name or a code. It also needs to be decided if the person being questioned is named on the form, and if the answers are to be confidential. This may be particularly relevant if people outside the school are filling them in. This does not preclude the name being on the form but assurances will need to be given that they will not be identified. If the name is not put on the form then basic information such as sex, age, or

occupation (or whatever is relevant to the nature of the questionnaire) may need to be included on it.

8.3.1.4 Distribution

- Decide how the questionnaires will be distributed and collected (geographical areas, by post, by hand, personal interview).
- Decide how many to distribute. Obviously the more distributed the more representative will be the result, and not everyone will respond.
- Decide on the method of reproducing and distributing the questionnaires Is there a budget for this?
- Set a realistic timescale for completion and return of the questionnaire.
- Check safety and supervision if Local Attraction Plan Participants interviewing personally.

- Remember to thank people for their time. Your class may need time to practice interview skills.

8.3.2 Ancillary Tasks

- Conduct a social survey to find out what developments residents or users want. Compile a questionnaire with simple yes and no answers, select targets, (decide on criteria), practice interviewing techniques. Write letters to those people being interviewed-, and do interviews.
- Analyze answers, and prioritize residents' or users' needs. You need to agree an interviewing structure, e.g. Local Attraction Plan Participant(s) with interviewed person.
- Assess safety hazards, like busy roads.

9

Technology Tools

3D MODEL CIRCUS MAXIMUS

9.1 Use of models

Using static models or 3D models and video explanations help to raise the attention of the audience and facilitate understanding.

Notre Dame de Paris 3D MODELS

Eiffel Tower Documentary

Charles's Bridge in Prague Model

Prague Construction of Charle's Bridge

9.1.1 LAP Targets

- to make plans and models to scale
- to understand the properties of model making materials
- to develop aims and ideas and explain them
- to work with tools, equipment and materials
- select appropriate tools and techniques
- work, shape, assemble and join components.

9.1.2 Cross Domain links

LANGUAGE

Organize structured expressions; focus on main points but include relevant detail; listen and respond to others; use a clear structure in writing.

GEOGRAPHY

- map reading
- google map activation
- digital maps
- GPS

MATHEMATICS AND GEOMERTY

Working to an agreed scale, shape, symmetry

9.1.3 Onsite Interpretation

PREPARATION TASKS:

- Brainstorm options and decide on best development for area.
- Establish access and transport links, size in relation to surroundings, car parking, other facilities.
- Invite planning representative into school to discuss and work out any problems.
- Decide on contextual criteria, prepare sketch layout, and make a model.
- Visit the site to record different aspects of the building.

TASK DIVISION

- the landform of the monuments and its environs (is it in a valley, hill, road or river systems nearby?)
- shape. Ask Local Attraction Plan Participants if they can recognize squares, rectangles, triangles, circles, spheres, cubes, cones, octagons, in the shape of the building. This will help them record and reconstruct the component parts.
- Size, Measurements, (estimated if necessary) need to be made. If the

roof or side lifts off, Local Attraction Plan Participants need to check the location of the interior in relation to the exterior. This group can be responsible for making the interior.

- Materials and window and door shapes. Sketch the building, labeling all the materials used, and particularly recording patterns made by walling or roofing tiles, and positions of features.

FOLLOW UP ACTIVITY

- Decide on scale, then each group needs to plan methods and materials, collaborating between each group.
- Check the landform with an GIS/Ordnance Survey map.
- Ask if your model can be displayed at the local museum, or a space in a business or shopping center.

9.1.4   LAP

- Learn to adapt ideas to imposed standards
- Select the best materials for their needs
- Work in collaboration and to scale
- Overcome problems by trial and error Present information in an ordered way using drawings,

photographs, and written and verbal presentation techniques.

9.1.5   Documentation

- Model making materials and equipment
- Measuring equipment OS map
- Graph paper for making scale plans
- Clipboards, pencils, erasers

9.1.6   Ancillary

Consider the option that an area will not need any new development, but will need careful preservation as it is. This should not be seen as a 'doing nothing' option, and children should go ahead and make the model, explaining why they think the monument and its surroundings should remain as it is now. As an alternative or in addition to making a model, other outcomes could include:

- a presentation to the Planning Department or the owners
- a feature article or pull-out for the local newspaper
- adding your proposals to the local Council's web page
- a management plan for the area.

10 Art Tools

Fig. 47: WHS Castel del Monte
Bronze Exhibition,
Source, D. Papathanasiou, 2014

10.1   Artwork uses

Use a monument as a starting point to produce a piece of artwork.

10.1.1   Local Attraction Plan Targets

- to explore and develop ideas by recording from experience (EXPERIENCE)
- to develop knowledge and understanding of buildings
- to use the monument as a stimulus to record artistic
- observations using a variety of media, which can be refined
- and developed in school through a range of processes.

10.1.2   Cross Domain Connections

- **Design and Technology :** Looking at shape and structure of buildings
- **Math and Geometry:** Shapes and symmetry.

10.1.3   Onsite Interpretation

PREPARATION

Visit the site and ask Local Attraction Plan Participants to identify as many examples of

- **lines.** Find a good view of the monument (probably its façade). Sketch the basic outlines of the building first. Then, ask Local Attraction Plan Participants to look for different lines – thick, thin , dark, straight, curved, broken, rough and fading. Finally, ask them to look at two parts of the building and record them in detail.

- **textures.** Find as many interesting surfaces in different materials as possible, and record them by sketching, making rubbings, or taking plasticine impressions. Add notes to describe what each felt like to touch. You may need to get permission for some of these methods.
- **shapes.** Look for different shapes used in the design of the building, its features (windows, doors, roof lines) and in the style of decoration. Record them by sketching or photographing.
- **patterns and decorative details.** These might be seen on door or window ornamentation, gargoyles, or structural patterns made by the way the building materials have been used. Record what you see.

FOLLOW UP AT DESKTOP

- Emphasize the linear image, perhaps exaggerating one type of line (for example, curved) and incorporating the work on the details. Do this by paintings, pen and ink drawings, string drawings, lino prints or other types of print where the image is impressed into a block.
- Provide different textured materials for Local Attraction Plan Participants to choose, or create, their own textures using various paper types (tissue, sugar, foil, rag, card, newspaper), sand, glue, fabric, pastas and pulses, foil, clay, plasticine, etc.
- Translate sketches or rubbings into collages or three-dimensional structures, using clay with impressed textures.
- Use printing techniques and/or a drawing software package to develop patterns based around surface decoration they have copied.

- Ask Local Attraction Plan Participants to copy individual building shapes onto pieces of colored card. Cut them out and arrange them into new designs, or use shapes to inspire stage sets for a piece of drama based at your monument

10.1.4   LAP Outcomes

- learn to organize their own work
- select and develop elements for their design
- recognize visual elements in the design of buildings .
- Identify how manipulation of graphic elements can affect their impression of buildings.
-

10.1.5   Documentation Tools

Fig. 48a and b:
WHS Siena Historic Centre Mdeil of the Medieval City
Model of the Palace of Knossos, Museum of Herakleion, Greece
Source: D. Papathanasiou, 2014
Fig.49: Turkish Baths, Island of Chios. Architectural Model.
Source: NTU, 2008

- Sketchbooks (you can make your own)
- Drawing materials (limit these to pencil, chalk,pastel or charcoal, and take along a fixative)
- Clipboards
- Plastic bag to sit on, and for carrying
- Cameras, Smart Phones, i-Pads, tablets

Look for links with other periods and cultures. Check with the monument owner for a suitable place to work.

10.1.6   Ancillary Tasks and Hints

Combine two of the elements in a new way, for example, fill in a line drawing or print with textured panels, or reproduce patterns on textile, with added collage effects.

11 Exploration Tools

This option aims to use mathematics to communicate historical information. It also encourages accuracy in recording information.

- Identify sets of two locations on site, between which there are clear routes;
- Choose rooms and routes which may have been used by different levels of society so that Local Attraction Plan Participants can compare differences. For example, the route between the kitchen and dining area would have been used by a servant: the guest would have walked from the front door to the best room.

- If you use a ruined site, make sure Local Attraction Plan Participants can find where the doorways were situated. You will need pictures of two rooms, labeled A & B to accompany each activity option.

- This task works better if Local Attraction Plan Participants work in groups, each one having a different option. Participants are asked to measure and record the shape of each room and to measure and describe the route between the two.

- The latter also involves using mathematical concepts in describing directions. For example, in taking a diagonal route between two points, or in turning through a right, obtuse or acute angle.

- The Activity Leader needs to specify how Local Attraction Plan Participants will do the measuring; informal units like paces, using estimating, or practicing handling tools like a measuring wheel.

- Let Local Attraction Plan Participants test their route descriptions for accuracy on a different group of data. You can easily adapt this option to focus on symmetry or tessellations rather than shape identification.

- Areas can be calculated, and, if the floor on site was tiled or carpeted, the amount needed can be worked out.

- Ask Local Attraction Plan Participants to think about where and how the original flooring would have been made and laid, and what the modern equivalents in materials, manufacture, transport and expertise are.

FLOOR

Is there a floor?   What is the shape?
What is this made of? Why???
How many steps are needed to cross the room???

Illustration 3: Floor Plan of WHS, Castel del Montel,
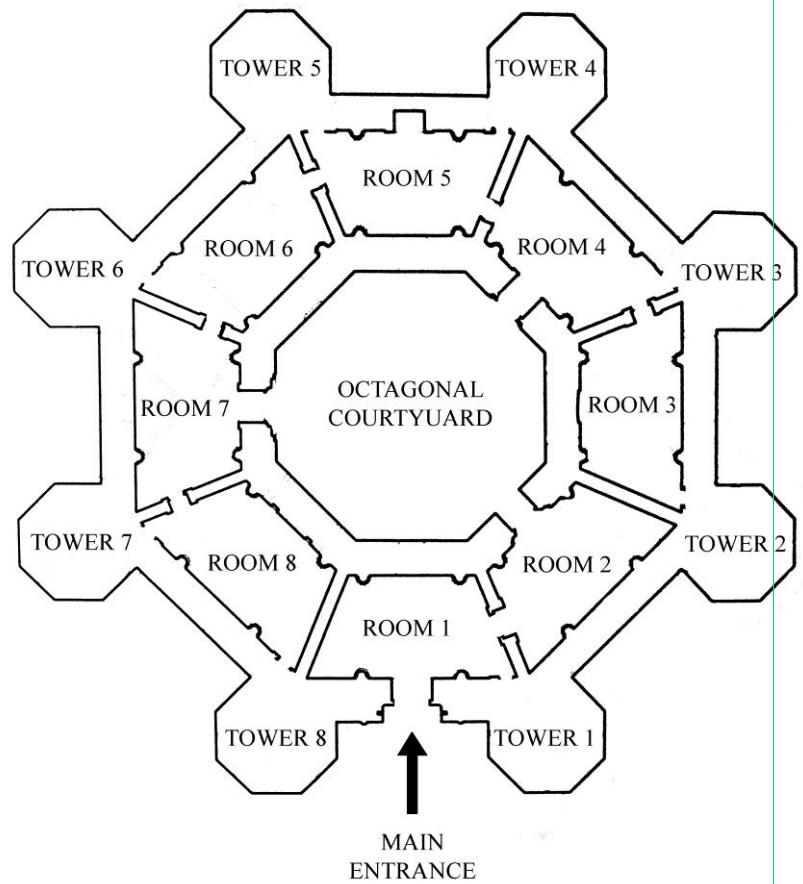
TOWER 5

TOWER 4

ROOM 5

TOWER 6

ROOM 6

ROOM 4

TOWER 3

ROOM 7

OCTAGONAL
COURTYUARD

ROOM 3

TOWER 7

ROOM 8

ROOM 2

TOWER 2

ROOM 1

TOWER 8

TOWER 1

MAIN
ENTRANCE

12 Play Role

This is a simple recording exercise, but the information collected can be used to discuss what buildings are made from today, and how materials and manufacturing differ from what was available previously.

For this option you will need to find one or more images which show the different materials used in the construction of the building.

- Place these centrally on the option and draw a line from each question box to the materials you want Local Attraction Plan Participants to examine.

- Ask Local Attraction Plan Participants to look closely at each material, describe it and work out why it was used there.

- If you are looking at the interior of a furnished site, you will almost certainly have to omit the question calling for touching the material. Ask before you start.

- Use this type of option to identify the different craftspeople and laborers who were originally involved, the problems they would have encountered, for example in raising materials to the tops of walls, and how they dealt with these difficulties.

12.1   Pictorial Survey Options

Survey options which have pictures as well as words are more accessible for younger Local Attraction Plan Participants. They are easy to produce: cut out pictures from magazines if you do not want to produce your own sketch.

12.1.1   Area Survey

Name _____

Street _____

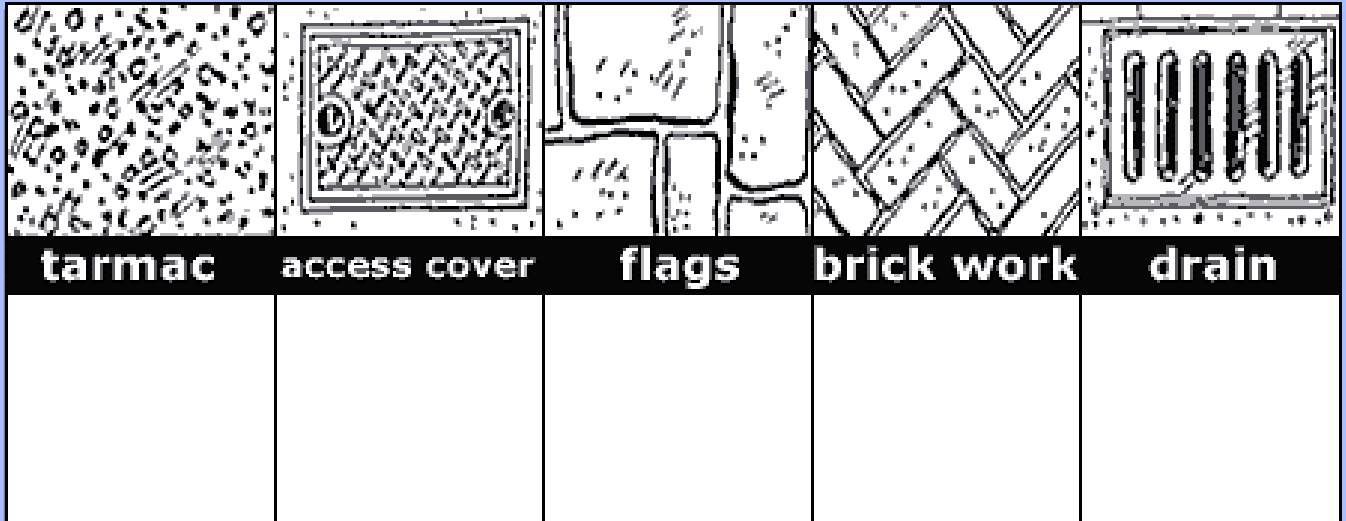Make a mark in the boxes for each example you can see

12.1.2   On the ground

Illustr. 5: Ground substance
Source: English Heritage, 2010

tarmac	access cover	flags	brick work	drain

FLOOR

12.1.3 Building Materials

red brick	stone	wall plaster	tiles	concrete
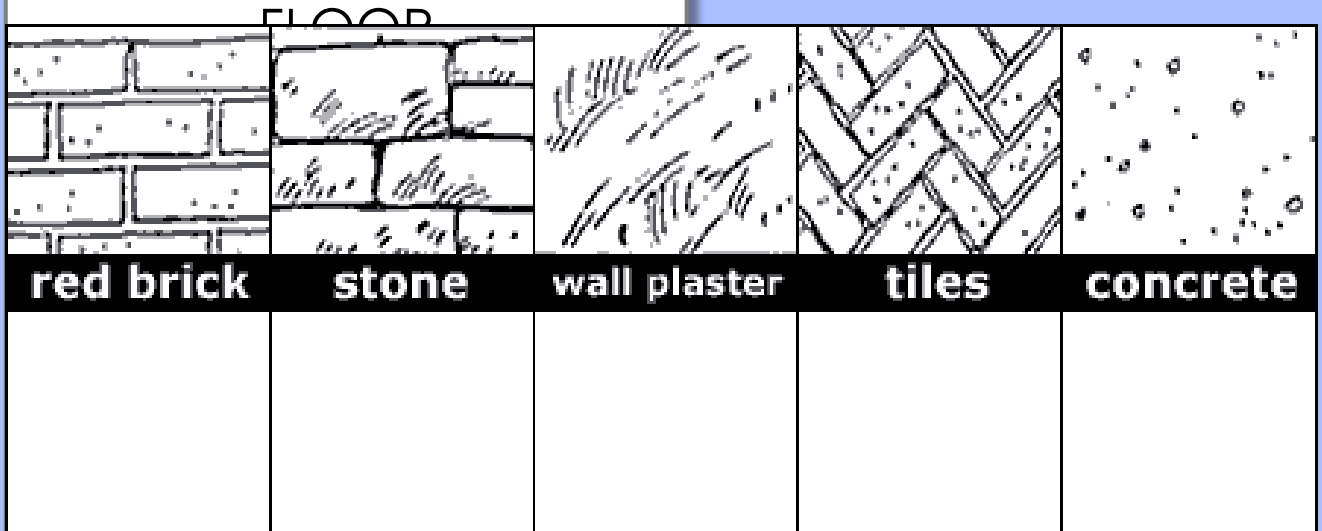
Illustr.6: Building materials
Source: English Heritage, 2010

GROUP ASSIGNMENT

Materials used are:

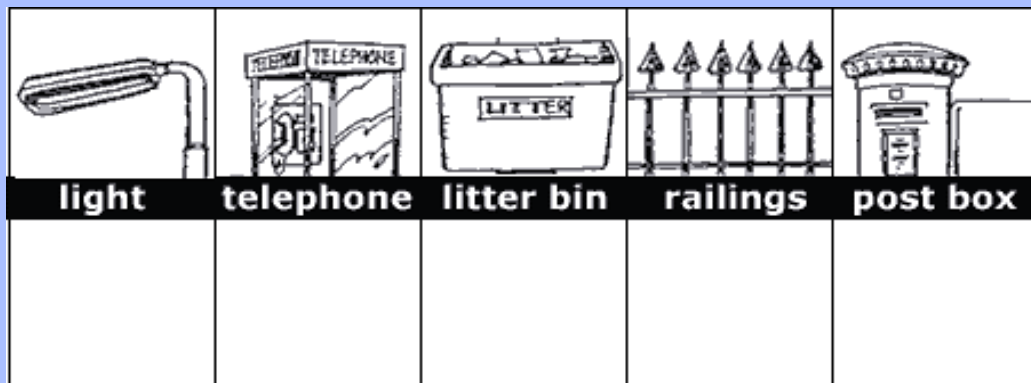| Name (if you know it)	Natural or made?
Looks like?	Why is it good for this job?
Feels like?	How has it changed with time?
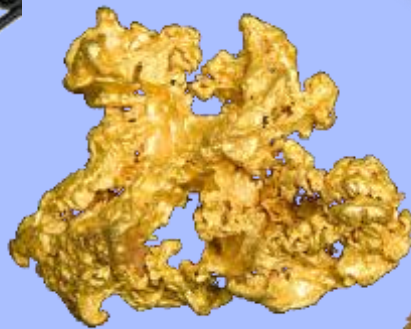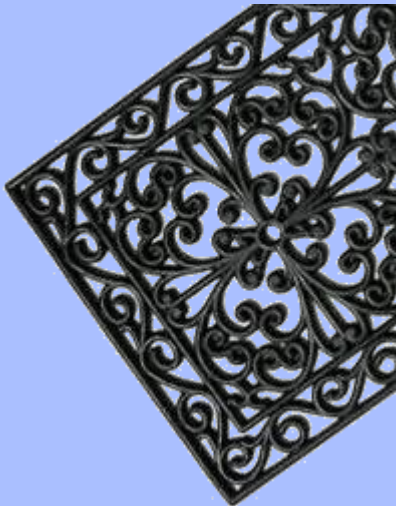
12.1.4   Area Survey
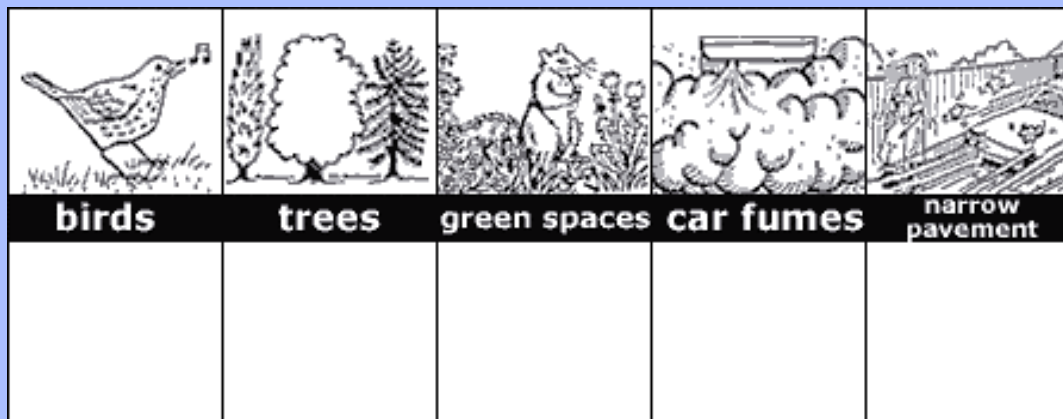
Name _____

Street _____

Make a mark in the boxes for each example you can see

In the street

Illustr. 75: Street features
Source: English Heritage, 2010

12.1.5   Likes and dislikes

Illustr. 5: Likes and Dislikes
Source: English Heritage, 2010

Building types

Illustr. 7: Building types
Source: English Heritage, 2010

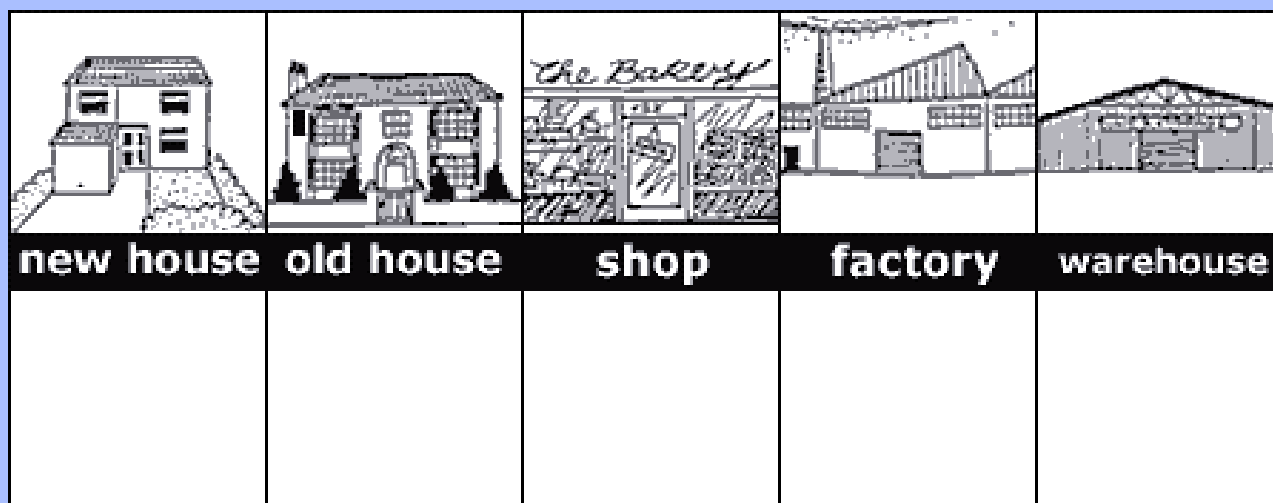| new house	old house	shop	factory	warehouse

TOURiBOOST

Reorienting tourism education with digital, social and intercultural competences
to support local stakeholders tackle strategic innovation in heritage tourism
2018-1-TR01-KA203-058344

https://tourisboostproject.org/

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://tourisboostproject.org/