

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

PILOT PROJECT PLANNING FORM

AND DISSERTATION TEMPLATE

Step 4: EVALUATION & Check lIST

# 4. PILOT PROJECT EVALUATION

Creating and launching interpretive products and services isn’t a “once and done” type of task. It is an ongoing dynamic process that requires steady commitment to maintain end user interest in interpreted assets and in their stories. Successful interpretive applications need to follow the market trends without affecting the integrity of the heritage asset in question, need to be continuously updated with new material, different media, and fresh perspectives on the subject matter, allowing for co-creation of contents. How many visitors will keep returning to a museum that never rotates the objects on display, a restaurant that never varies its menu, or a tour with a tired old script? One way to keep interpretive offers from stagnation is to step back every so often and ask how effective they really are. To do that, a measuring stick is needed that allows comparing efforts invested with those of professionals in the field of interpretation –something that shows where success factors exist and where is space for improvements. Three steps are indispensable for the ongoing evaluation:

* **Front-end evaluation** is done at the start of designing an interpretive offer might that be a heritage site brochure, a label for a traditional product, a museum collection, an entrance ticket, a visitor information center, a restaurant menu, or a restaurant decoration, the list is endless. Frond-end evaluation aims to find out what end-users are interested in or already know or feel about the subject, aspects of the asset and profound subject matter, would use this information to help determine exactly what aspects of assets to interpret.
* **Formative evaluation** is done during the content and design development stage, and is used to discover whether a draft script, computer game or design layout is working. This is an essential step and should be a part of any larger interpretation scheme or project starting with 25.000,00 € onwards. Formative evaluation ensures that the interpretive concept developed harmonizes with design, timetable and budget.

**evaluate without fear**

* **Summative evaluation** is done at the end of a project and is used to determine whether the resulting interpretation is meeting its objectives. Acquired information shall be used to make future adjustments to the interpretive product/service assessed and to help others learn from experiences made. There is a range of evaluation data-collecting techniques such as questionnaire surveys, focus groups and visitor observation. These observations can measure indicators such as the ‘stopping power’ and ‘holding power’ of a display, panel, interpretive stops, heritage assets, smart phone apps as an interpretive medium, interpretive exhibition or collection (i.e. the proportion of people who stop at a display, and how long they feedback with required information in a cost-effective way.

## 4.1 WORKSHEET: Significance Assessment

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| SIGNIFICANCE ASSESMENT |
| * What aspects of the asset might interest different audiences? |
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| * What makes the asset significant? |
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| * Is the asset an outstanding example of its type (describe the type)? |
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| * Is it the first, largest, or most complete of its kind? (the asset can be significant without being the biggest or earliest.) |
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| * Are there any documents that describe the importance of the asset? |
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| * Has a state authority or any other organization identified the asset as significant? What have they said about it? |
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| * What is special about the asset? What makes it different from other heritage assets in the region, the nation, or the world? |
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| * Does the selected heritage asset provide opportunities for the public to learn about the historic, cultural or natural heritage of the place that hosts the asset? How? |
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| * Is a asset “authentic”, “original,” or “intact” than other assets of its type? (Staying unchanged for a long period of time is a possibility to attract the interest of many different audiences.) |
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| * Personally, what do you think are the most interesting aspects of the asset in question? |
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| * If the asset is historic, what makes it typical for its time period? |
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| * If it’s cultural, how does it relate to local traditions? |
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| * If it’s natural, what makes it typical of the area? |
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| * Are there other nearby examples of this type of heritage assets? How are they similar or different? |
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| * What are the key events that relate to the history or development of your resource? Can you link them to larger events in the region or the nation? |
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| * How has the asset changed over time? |
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| * Do different parts or aspects of the asset have different stories to tell? |
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| * What else might be significant about the heritage asset? |
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## 4.2 WORKSHEET: Asset Map

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| ASSET MAP |
| * Use an existing map or diagram of the asset, or create one. * What you should draw depends on the kind of the heritage asset to be interpreted and communicated/ |
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| * For businesses (such as hotels, restaurants, or craft shops etc.), use the space to draw a map of your property, including any buildings and landscape features. If your resource is a building with several floors that visitors can access, you should diagram each of those floors. |
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| * For events and performances, draw a map of the place where the activities will be held. |
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| * For objects (coins, furniture, pottery, machines, buildings etc.) that will be presented in an interpretive display, draw a diagram of your display space. |
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| * Label all the specific features that shall be communicated to the target publics selected |
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| * Label features that highlight the significance of the asset(s) to be interpreted |
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| * Illustrate the asset stories * If you’re telling the story of a past event that occurred in the spatial proximity of the asset you are interpreting , include the locations where the events actually happened. |
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## 4.3 WORKSHEET: Story Line

There are many approaches to writing a storyline. The quintessential approach is to create a single sentence that communicates the importance about pilot project plan, or a single asset in it and at the same time produces the consumption and visitation motive:

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| STORYLINE |
| * Start with a general topic, narrow it down to a more specific topic, and turn it into a statement: |
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| * Identify the aspects, facts and values the audience shall know about the asset(s) combing them into a single idea like the spheres of life in the example above. |
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| Instead of telling visitors what to think, encourage them to think. |
| * Combine these observations into a single idea that the audience can remember |
| * explain the significance of the asset and reveal its distinct identity; |
| * focus on a single idea that’s not too complicated |
| * link tangible parameter (the architectural character) to intangible ideas |
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| * CHECK |
| * Does your plan help to explain the significance of your asset? |
| * Does your concept go beyond a mere description of facts? |
| * Does you approach link tangible things to intangible ideas? |
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| * + TURN THE TOPIC INTO STATEMENT |
| * General Topic   + Decide on a single focus for your story. |
| * Specific Topic   + Narrow the topic down by putting it in more specific terms. |
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| * Storyline   + In a complete sentence, state the main message you want visitors to remember.   + *The tobacco merchants of Drama have formed a tolerant multicultural society with a multiethnic governance that resembles very much the idea of the free movement of people. Goods and services.*   + This statement is the real point of your interpretation. The storyline answers a question that visitors are likely to ask: “Why should I care about the tobacco merchants of Drama?” |
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| * MAGIC FORMULA |
| * The magic formula is the combination of interpretive techniques and creativity. * Identify the Beginning, Middle and End of Your Story * Arrange the story parts in an easy to follow coherent and logical sequence * Use metaphors, comparisons and examples that reinforce the association chain * Provide for connections with visitors uniting the tangibles and the intangibles of an asset (the form and the meanings) |
| **Think of the story as a screenplay.**  **Movies start right in the middle of the action.**  **After they “hook”**  **the audience on the story, they go back and fill in the background details, using dialogue and even flashbacks before they develop the story plot** |
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## 4.4 WORKSHEET: Interpretive Themes

An interpretive theme is the central concept or key idea of any interpretive experience, interpretive exhibit or interpretive presentation.

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| INTERPRETIVE THEMES |
| * Interpretive themes contain one key concept. |
| * Interpretive themes are stated as a short, simple, complete sentence. |
| * Interpretive themes reveal the overall purpose of the exhibit, experience, program or activity. |
| * Interpretive themes should be interestingly and motivationally worded. |
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| EXPERIMENT |
| Ask 20 visitors leaving your site what they thought the site experience was all about.  Ask them to sum that experience in one short sentence.  Their feedback should reflect your interpretive theme |

*GENERAL TOPIC: The salvation of tropical forests*

*SPECIFIC THEME: Tropical forests around the world have plants that heal people*

## 4.5 WORKSHEET: Hidden Meanings

To effectively communicate cultural heritage assets, is necessary to do more than just describe, classify and signify the asset. One needs to look beyond the obvious and think about what it means. What ideas, beliefs and values does the asset symbolize?

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| HIDDEN MEANINGS |
| Here is a story involving 3 main tangible elements: |
| * A pumpkin |
| * A pair of glass slippers |
| * A magic wand |
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| * What is the title of the story? * What happens in the story? * What is the story really about? |
| The story is dating its origins to 9th-century China: The young orphan Cinderella is forced by stepmother and her daughters to live the life of a servant until her fairy godmother uses magical powers to find a handsome prince who takes her away to live happily ever after.   * To some people the story is about: * The power of love * The triumph of good over evil * Strength found in hope * Innocent faith in miracles * The value of friendship * The struggle to change life for the better * The idea that dreams can come true * The injustice of power that comes from money and status * Male domination over society * The idea that women have to be submissive to be rewarded * The pain that family members can cause |
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| CINTERELLA MEANING |
| Different people have different perspectives on the story, because they all have different ideals and values. By discussing the meanings behind the stories that an asset narrates, you enable a wide range of people with diverse life experiences to make a personal connection to them. |

## 4.6 WORKSHEET: Audience Selection

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| AUDIENCE |
| * AGE GROUP |
| * Young children |
| * Teens |
| * Adults |
| * Seniors |
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| * ETHNICITY, RACE |
| * Europeans |
| * Australians |
| * Americans, African Americans, Latinos |
| * Africans |
| * Asians |
| * LANGUAGES AND TRANSLATIONS |
| * English |
| * Russian |
| * Japanese |
| * Turkish |
| * German |
| * Greek |
| * Bulgarian |
| * … |
| * RELIGION |
| * Christians (Orthodox, Catholic, Protestants) |
| * Muslims (Sunni, Shia, Alewits) |
| * Hindu (…) |
| * Jews |
| * … |
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| * Groups associated with the history or development of the asset |
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| * OTHER |
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| * INTERPRETIVE MEDIA SELECTION |
| * Personal Interpretive and Communication Forms |
| * Medial Interpretive and Communication Forms |
| * + Interactive and mechanical Interpretive and Communication Forms |
| * + Interactive and ICT supported Interpretive and Communication Forms |
| * + Multivision Technologies |
| * + Conventional and Print Media |
| * Websites and Touch Screen Kiosks and Touch Screens |
| * … |
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## WORKSHEET: Professional Interpretive Standards

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| PROFESSIONAL INTERPRETIVE STANDARDS |
| * Physical Access : does your interpretation |
| * Take safety concerns into account? |
| * Restrict physical access to dangerous or sensitive areas? |
| * Explain why these areas are restricted, and what role they play at your resource? |
| * Is connected to accessibility media (transport, location, facilities)? |
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| * Cognitive Access: does your interpretation |
| * address people of different age groups, show cultural sensitivity and present different points of view? |
| * contribute to the conservation and preservation of your resource? |
| * attract and hold visitors’ attention? |
| * Communicate asset significance |
| * Use terminology that your visitors are familiar with? |
| * Encourage visitors to reflect on their own thoughts and feelings? |
| * Meet the needs of different audiences, such as local residents, people associated with the heritage of your resource, and people who don’t speak English? |
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| * Subject Matter Knowledge and Info Sources: does your interpretation |
| * present information from a variety of sources? |
| * reflect local cultural traditions and stories, in addition to more research? |
| * Tell visitors where the information is collected from? |
| * Separates fact from fiction and guesswork? |
| * Include visual reconstructions based on detailed research or artistic conceptions? |
| * do you store the information and research results collected during the development of your interpretation strategy? |
| * have you thought about who should have access to that material? |
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| * Context and Setting: does your interpretation |
| * discuss key events in all significant periods of the asset’s history and development? address what happened during other time periods? |
| * address multicultural issues and/or address the contributions that minority groups have made? |
| * discuss the natural, cultural and historic aspects of the asset , if so? |
| * discuss different types of cultural expression (such as religion, music, dance, theater, literature, visual arts, personal customs and cuisine) that are associated with the heritage asset? |
| * assist end users understand the asset values? |
| * Regulate behaviour inspiring respect and environmental awareness? |
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| * Authenticity: does your interpretation |
| * reflect sensitivity to the character and setting of your resource? In other words, does your |
| * “interpretive infrastructure” (signage, kiosks, pathways, etc.) contribute to the setting, rather than detracting from it? |
| * acknowledge and explain any significant changes that have been made to your resource over time? |
| * make it clear what parts of your resource are “original,” and what parts are modern constructions? |
| * Provide an experience that is unmistakably linked to the heritage of the place? |
| * Help the interpreted heritage asset achieve goals in management plans, master plans or budgets? |
| * Enhance public awareness of conservation challenges related to the interpreted asset? |
| * Highlight steps taken to preserve the assets physical integrity and authenticity? |
| * Provide social, cultural and economic benefits to your community? |
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| * Environmental Awareness Raising: does your interpretation |
| * Contributes to reduction of negative impacts of user numbers and infrastructure on your resource’s cultural value, physical characteristics, integrity and natural environment? |
| * Consider carrying and service capacity limitations of the asset? |
| * Maintenance of interpretive infrastructure? |
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| * Inclusiveness: does your interpretation |
| * reflect the input of a wide variety of people including scholars, community members, conservation experts, government agencies, resource managers and interpreters, tourism operators and educators? |
| * respect the rights, responsibilities and interests of the local community and the asset managing authorities? |
| * Respect copyrights and other laws related to intellectual property? |
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| * Co-Creation of Contents |
| * How you can inform residents and visitors about future changes in your interpretation, and provide an opportunity for them to comment? |
| * How can you address young audiences and the market of connected consumers? |
| * Have you taken steps to share the insights you gained during the development of your interpretation strategy? |
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| * Research, Training and Evaluation |
| * Do you have an ongoing strategy for research, consultation and content review? |
| * Are you prepared to revise your interpretation in light of new research or scholarship? |
| * Have you thought about how your interpretation could be included in school curricula or lifelong learning programs |
| * Do you provide ongoing training for your staff, local residents and groups associated with the history, culture, or development of your resource? |
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| * Evaluation |
| * After your interpretation has been in place for a while, set aside some time to consider whether it meets your goals. |
| * Dare to ask tough questions |
| * “Are end users really interested in my interpretation”? |
| * Am I providing a thrilling experience, or are they just looking to bridge the time |
| * Collect information |
| * Quantitative – Statistics like the number of visitors and how long they pay attention to your interpretation. |
| * Qualitative – The opinions, attitudes, perceptions and feelings of your visitors. |
| * Indirect – Observe end users while consuming the experience you offer, in a discreet way. |
| * Direct – Use interviews or questionnaires to ask what they think of your product/service |
| * Although it might sound politically incorrect to eavesdrop on consumers, listening to what they say can help find out what they think of your interpretation. It can give you clues to the thoughts and feelings you’ve inspired – and maybe the misconceptions and misunderstandings you need to correct. |
| * Do you give visitors a chance to evaluate the effectiveness of your interpretation strategy? |
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| * Cultural consumption |
| * Are your heritage offerings connected with cultural consumption at local level? |
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## 4.7 WORKSHEET: Checklist

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| CHECKLIST |  |
| * Getting Started |  |
| * + Include experts in your plan |  |
| * + Consult with other people about the assets’ significance, stories and audience (existing and potential) |  |
| * + Incorporated feedback obtained |  |
| * + Identify cultural consumer, visitors, tourists, specific interest groups and their needs |  |
| * + Write a succinct summary of your “project” |  |
| * Collecting Information |  |
| * + Survey the “site”, get to know the asset, the resource and conduct a research |  |
| * + Identify significant features of the asset |  |
| * + Explain asset significance clearly explained and embed it in the interpretive context, confirmed by reliable sources |  |
| * + Asset significance respect national heritage registers, international treaties and conventions |  |
| * Develop the Audience |  |
| * + Analyze “current audiences” you wish to address |  |
| * + Identify barriers to involvement |  |
| * + Include and involved specific needs target publics |  |
| * Design Quality Interpretation |  |
| * + Decide what your assets are (area, items, objects, intangibles, events etc.) |  |
| * + Set the interpretive objectives for each asset (communication and cultural values) |  |
| * + Select the interpretive media |  |
| * + Stories connect tangible things with intangible ideas, meanings, beliefs and values |  |
| * + Allow end users explore asset meanings (don’t tell them what to think) |  |
| * + Stories and narratives are connected the “big picture” at local, regional or national level and/or international level, if that is the case |  |
| * + Stories and narratives understand the use of language universals and language particularities, where that is necessary |  |
| * + Interpretive narratives consider different perspectives on the same story – even if they differ from the interpreter’s personal opinion |  |
| * Putting Theory to Practice |  |
| * + Develop, Implement, Evaluate and monitors the Interpretive Plan |  |
| * + Consider comfort, convenience, health and safety of end users |  |

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