Transnational Cooperation Programme Interreg
Balkan-Mediterranean 2014-2020
1st CALL FOR PROPOSALS

Priority Axis 1: Entrepreneurship & Innovation

SPECIFIC OBJECTIVE 1.2: INNOVATIVE TERRITORIES
Unleashing territorial potential improving the transnational innovation capacity of the business sector

BMP/1.2/2619/2017/INNOViMENTOR

Generating SME product and process innovation with a new tourism mobility model, stakeholder alliances and skills alliances to facilitate the market uptake of local enterprises in remote and sparsely populated areas.

SME TRAINING PROGRAMME
& VIRTUAL DESK
M3: CULTURAL COMMUNICATION

DOMI DEVELOPMEMT PC

Project co-funded by the European Union and National Funds of the participating countries

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PROJECT SUMMARY

INNOViMENTOR supports the capacity of tourism SMEs in remote, peripheral and sparsely populated areas to grow in regional, national and international markets and to engage in innovation processes in the tourism sector. To enhance the capacity of tourism SMEs towards entrepreneurial, social and business innovation skill needs of tourism actors and demand-supply trends are mapped. Stakeholder fragmentation is addressed in order to achieved cross sector cooperation for product and process innovation. To build the capacity of tourism SMEs embrace innovation and business transformation a work based learning training for major stakeholders and key players results in the EQF certification of tourism professionals.

A new business model on customer insights, key experiences and stakeholder participation is applied to advance the tourism competitiveness in the project area. The iCLOUD MUSEUM supports tourism SMES in remote peripheral and sparsely populated areas to exploit growth assets and access key markets by delivering process and product innovation in the highly competitive tourism market respective COP21 agreement on climate changes and resource efficiency.

Fully in the spirit of the Grand Societal Challenges 2020 INNOVIMENTOR designs, delivers and packages a full scale creative tourism product to enter the global tourism market with 80 unique selling points reforming and reshaping both the demand and supply pattern. The iCLOUD MUSEUM designs, delivers and packages a full scale creative tourism product to enter the global tourism market in 2018. A creative tourism route with 60 unique selling points first hand authentic experiences; a booking app and an iBook for iOs and Android users and a new byer-community is established by 2018. A permanent tourism business network exploits project Legacy with 176 highly replicable deliverables The Roving Business School with 8 branches in the Project Area and the Creative Tourism Network ensure the sustainability of achieved results, the post project operations and the follow-up activities.

1 INTRODUCTION

The iCLOUD MUSEUM is dedicated to promote cultural values for development, enhance environmental conscience and behavioural patterns, to mitigate the protection-use conflict and improve the attractiveness of the Project Area in support of socio-economic development contributing to the EU and IPA countries according to the 2020 priorities for smart, sustainable and inclusive growth.

Art and culture have not only a key cultural and social value, but also an undeniable economic impact. Indeed, it is a fact that the cultural sector represents a productive branch that is growing in importance. The cultural factor, strongly associated with heritage tourism, is frequently used as a key element for regional and/or economic development. However in the new globalized economy cultural values are resource inherent and often hidden or ignored. They directly depend on the capacity of people to interpret and use them for public benefit. It is urgently needed to cope supply (cultural values) and demand (cultural consumption) via novel skills.

The SME TRAINING PROGRAMME AND VIRTUAL DESK aims to create a participatory knowledge platform by addressing different target publics at BALKAN MEDITERRANEAN

level and thus promote heritage entrepreneurship; in addition it aims to build the basis for the certification of individuals with increased capacities to meet the goals of the New Lisbon Agenda.

The SME TRAINING PROGRAMME AND VIRTUAL DESK is a Distance and e-Learning Course, especially designed to meet needs and requirements with the framework of ICLOUD MUSEUM, and create a space, where learning becomes an easy task, a quick to complete procedure, e.g. an enjoyable experience with effective, permanent results. Assisting the presentation of information in a manner that encourages learner activities, the Curriculum will optimize understanding and the further development of long-term-memory-input. The SME TRAINING PROGRAMME AND VIRTUAL DESK will further provide professionals with a methodological framework for interpretive planning: attachment of meanings to symbols of bearing structures through a net of information properly distilled into the language and everyday life of the visitor, make cultural resources accessible and relevant to a wide public, enabling significant places and items to obtain heritage value and visitors to acquire memorable quality experiences.

2 SCOPE

Without the ability to access the intangible networks of knowledge and value transmission, cultural users cannot recognise and appreciate heritage items as such. Conservation is meaningless without communicating to the

audiences the values of heritage.

MODULE 3 strives to bridge the gap between monument-meaning and monument-fabric and forge connections with a wide array of different target publics. Heritage tourism is connected to recreation, learning or leisure and tourism is a social phenomenon interacting with supply and demand. Therefore consumption incentives are based on distinctive cultural features of cultural assets and consumer perceptions.

MODULE 3 facilitates the process of understanding and unlocking resource inherent values creating the enabling environment for cultural heritage communication. It introduces users to heritage value categories such as the historic, aesthetic, scientific, research or technical, social or spiritual values, guiding how to extract these values and their significance for different target public and different uses. MODULE 3 transfers validated knowledge how to utilize heritage and deliver user friendly, physically, economically and intellectually accessible heritage attractions, which meet audience needs and market requirements, while maintaining their authenticity and integrity.

A shift in thinking has taken place as a consequence of social networking in virtual environments impacting the real moment. This shift has created a new paradigm and the definition of the Heritagescape, an organism that goes beyond the process of innovation: it reconstructs itself as it suffers external and internal influences and goes to a next level of organization and optimization of A shift in thinking has taken place as a consequence of social networking in virtual environments impacting the real moment.

This shift has created a new paradigm and the definition of the Heritagescape, an organism that goes beyond the process of innovation: it reconstructs itself as it suffers external and internal influences and goes to a next level of organization and optimization of resources. New training is required to innovate and manage novel products and services that today are not connected to real needs and demands of users of cultural products and services worldwide.

MODULE 3develops capacity building in the sector of heritage planning organizing a nodal rather than a zonal approach enabling thus the diversification of cultural heritage consumption by offering multi-sensorial end-user experiences. It acts as an Ambassador for people and places in the Project Integrated Area, creating and exporting globally the common image.

Fig. 1: Historic City of Otranto, Italy
Fortification Detail
Source: Author, 2015

Fig. 2: UNESCO enlisted Castel del Monte, Italy
Source: Author, 2015

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3 RECREATIONAL LEARNING

Cultural heritage places are by nature a mix of locations, consumers, businesses, organizations and services. The intangible nature of a heritage place requires a complex layering of information presentation until it is ready to perform as a concrete entity in the cultural heritage consumer's eyes. Time lack is a feature of post-modern society; leisure time is thus treated as more precious than ever. Accessibility to resources and ease of experiencing the heritage place, the efficiency of transportation systems are critical considerations for cultural heritage consumers. The time needed to find information, to book a hotel, to reach a heritage site or an artisan workshop, to attend a cultural event on time, the distance cultural heritage consumers have to travel can directly influence the length of stay in the heritage place and level of expenditure in situ.

User-friendly, validated, quick to access information impinges on the way cultural heritage consumers spend their time, where they go, what services they use and ultimately on the expenditure. However, in reality even World Heritage Sites sometimes fail to provide for cultural accessibility: web site, brochures, maps, and information outlets usually cannot act as decision and behavior formatters. The role that place related sectors have in providing credible information to cultural heritage consumers e.g. guide books, travel writers, information and visitor centres, national, regional and local tourism organizations, cultural heritage place related web sites, DIMMS (Destination Information Management and Marketing Systems), signage and signposting along with mobile telephony applications and museum presentations – to name but a few need to be investigated. Providing appropriate and stimulating information before and during the consumption phases can be one of the most effective strategies for emerging cultural heritage places to attract consumer flows.

The accessibility of heritage places is decisive for its proper identity and hence the difference in the. Physical accessibility includes information about place relevant infrastructure, spatial information and signage including segments such as accommodation, catering, transport means, as well as event calendars and admission hours at cultural institutions, opening hours of shops and restaurants, public transport plans etc. Cultural heritage consumers can be informed about prices and pricing policies of the regional place product including all product segments, whereas mental and emotional accessibility is mainly concerned with heritage presentation and interpretation.

Fig. 3: Sienna, Italy
Visitor gazing
Source: Author, 2016

A key area of recreational learning is the development of experiences through active involvement in cultural activities. Research demonstrates that success depends on the quality of information presentation. Language and instruction are essential for the inheritance and transformation of culture ascribed particular importance to culture and culture artifacts, in material and non-material form, across all fields of human activity. A significant number of individuals and organizations within the cultural sector operate informally or have ineffective methods of presenting information hence the quality of information are significantly compromised) Cultural heritage leisure settings can be of great value in the learning process, provided that they are used actively to develop understanding and practice of relevant heritage phenomena. In leisure settings, however, learning experiences are not imposed by conventional instruction methods: Learning is tailored to non-captive audiences, a fact that differentiates instructional design from formal academic settings. In contrast to formal education, where learning motivation is often dependent on fear of punishment or on forfeiture of reward, learning content must be willingly embraced by cultural heritage consumers. Recreation audiences select freely to attend or ignore communication content; in addition, cultural heritage consumers' perspective regarding the experience and the learning outcomes may be secondary to recreational objectives. Interpretive products and services should therefore offer enjoyment and relevance to audiences based on clearly organized message nuclei, if they are to attract cultural heritage consumers. In this vein cultural heritage managers may meet an audience's demand, which prefers educational interactive entertainment to passive observation.

3.1 Non-captive audiences

Non-captive audiences are multicultural, multigenerational audiences, exploring novel information, potentially connected with their own pre-understandings and prior knowledge in a hermeneutical sense. Hermeneutics is a philosophical school of thought, which attempts to clarify the conditions in which understanding takes place. Among these conditions are examined 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, but a productive process, since interpretations keep changing during the process of what is being understood (. Leisure visitors tend to be very heterogeneous groups, and multi-generational structure. Capturing and keeping their attention high up during and possibly after the visit means to create bridges between the inherent values of phenomena selected for presentation, and the audiences.

Far beyond the dissemination of factual information, both cultural communication and the Anglo-Saxon driven interpretation of heritage aim to create in visitors meaning, so that they 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".

Fig. 4: Herlakleion Archaeological Museum, Crete
Visitor's Gaze
Source Author, 2016

3.2 Learning Modus

Research into experiential and situated learning suggest that humans can be divided into those who prefer to perceive concretely through sensing-feeling, or thinking. They may then prefer to process these new experiences actively through doing, or reflectively through watching. These differences can be related to the dominance of either the right brain (to which is attributed concrete, non-rational, intuitive and non-verbal thought) or the left brain (to which is attributed abstract, rational, analytical and verbal thought). Experiential and situated learning frameworks are flexible enough to be designed to suit many different learning styles.

Trying to promote self-directed learning using extensively cognitive and emotional components, iCLOUD MUSEUM employs presentation modes that rely on concept mapping that respects principles of human cognitive architecture. It strives to interpret heritage assets in a manner that enhances cultural heritage consumer experiences, conveying at the same time distinctiveness (novel elements), authenticity (original elements) and familiarity (common elements) while keeping cognitive loads balanced.

3.3 Heritage Settings

Self-directed learning

Heritage settings are ideal for self-directed learning, a learning modus entirely outside the formal education sector. Instructional design for non-captive audiences differs drastically from the one conceived for formal academic settings. Instead of working to a fixed curriculum, self-directed learners take the initiative in deciding their own learning programs according to their own interests. Successful self-directed learners develop their knowledge through learning networks rather than in isolation, are extrinsically orientated, intentionally and highly involved in a pleasure generating process that may alter their knowledge, attitude and beliefs. Such learners develop their own intentional learning strategy through cognitive processing of information. By incorporating educational elements in recreational settings, heritage operators will certainly meet an audience's demand, which prefers educational interactive entertainment to passive observation. In contrast to formal education, where learning motivation is often dependent on fear of punishment or on forfeiture of reward, learning content must rather be willingly embraced by cultural heritage

consumers. Recreational learners select freely to attend or ignore communication content; in addition, cultural heritage consumers' perspective regarding the experience and the learning outcomes may be paramount to recreational objectives.

Fig. 5: Archaeological Museum of Herakleion, Greece
Model captures visitor attraction
Source: Author, 2016

Familiarity

Familiarity and/or expertise are both results of prior knowledge, which is composed by in situ and virtual experiences, experiences of others, by means of visual, verbal and sensory stimuli and last but not

least by information acquisition through ongoing research. Input gained and stored in long term memory forms the personal prior knowledge depot. Prior knowledge facilitates information processing, but it not always available, especially when cultural heritage consumers are confronted with symbolically hermetical objects and landscapes.

Formal and Non-Formal Education

In contrast to formal education, where learning motivation is often dependent on fear of punishment or on forfeiture of reward, learning content must rather be willingly embraced by visitors. Recreational learners select freely to attend or ignore communication content; in addition, visitors' perspective regarding the experience and the learning outcomes may be paramount to recreational objectives.

Mental Bridges

In order to create a mental bridge to selected phenomena, and make the novel seem familiar by relating it to prior knowledge in a much shorter time period and more entertaining way, information relevant for a multicultural, multigenerational heritage audiences shall be restructured according to principles of human cognitive architecture (HCA), such as:

- eye scan path movements;
- the general cognitive ability g;
- category learning;
- the ability to perceive information
- the ability to retain and evoke mental representations
- the human memory capacity and memory capacity.

Cognitive Load Theory (CTL)

The basic process, besides economic and place planning considerations, is a complex series of various cognitive procedures piled one over the other. A limited working

memory capacity to deal with visual, auditory and verbal material is presupposed as well as an almost unlimited long-term memory, able to retain schemas (mental representations) that vary in their degree of automation. Heritage presentations destined for non-captive audiences in recreational learning environments that ignore working memory limitations are ex principio deficient. Therefore ICLOUD MUSEUM organizes information within the framework of Cognitive Load Theory (CLT): CLT is concerned with the effective instructional design in accord to human cognitive architecture.

Cognitive Loads

As cognitive load (CL) is to be understood a construct that represents the load imposed on the cognitive system when a particular task is performed.

Intrinsic Congibitie Load

The intrinsic cognitive load (ICL) is affected by the intrinsic nature of material and cannot be drastically altered by instructional interventions. It depends on the interactivity of the elements, on the nature of the material to be learnt, as well as on visitor expertise.

Extraneous Cognitive Load

The extraneous cognitive load (ECL) is generated by the manner in which material is presented rather than by the intrinsic characteristics of the material and by required activities. It may be altered and determined by instructional interventions. The figure below demonstrates how the expert account is of little relevance in the recreational learning environment, where prior knowledge is very limited and external factors like intense flows of people, noise and tensions are minimizing the perception capacity.
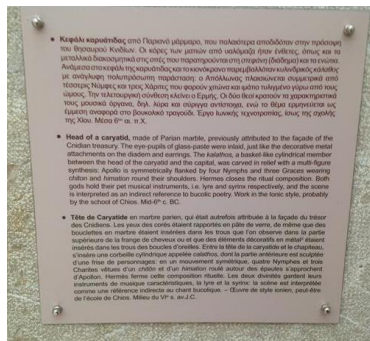
Fig. 6: Unesco enlisted Archeological Site of Delphoi. Head of a Caryatide with expert account and technical terms
Source: Author, 2013

In Greek, French and English the label contents have as follows:

"Head of a Caryatid, made of Parian marble, previously attributed to the façade of the Cnidian treasure. The eye pupils of glass paste were inlaid, just like the decorative metal attachments on the diadem and earrings. The kalathos, a basket like cylindrical member between the head of the caryatid and the capital, was curved in relief with a multi-figured synthesis: Appollo is symmetrically flanked by four Nymphs and three Graces wearing chiton and himation round their shoulders. Hermes closes the ritual composition. Both gods hold their pets musical instruments, i.e., lyre and syrinx respectively, and the scene is interpreted as an indirect reference to bucolic poetry. Works in the Ionice style, probably by the school of Chios, Mid 6th c. BC."

The label counts 121 words which are not clearly visible because of the label materials and the weak color contrast.

From the corpus of 121 wording, 20 words are technical terms:

- Caryatid,
- Parian (marble)
- Cnidian (treasure).
- Eye (pupis)
- Glass (paste)
- Inlaid
- diadem
- kalathos
- cylindrical member
- (multi-figured) synthesis
- Nymphs
- (three) Graces chiton
- himation
- pets musical instruments,
- i.e.
- lyre
- syrinx
- Ionic (style)
- Chios
- Mid 6th c. BC.

In this way the processing time of the human working memory is exceeded by the presence of cognitive loads and the experience is disabled.

Fig. 7: Unesco enlisted Archeological Site of Delphoi.
Museum Experience
Source: Author, 2013
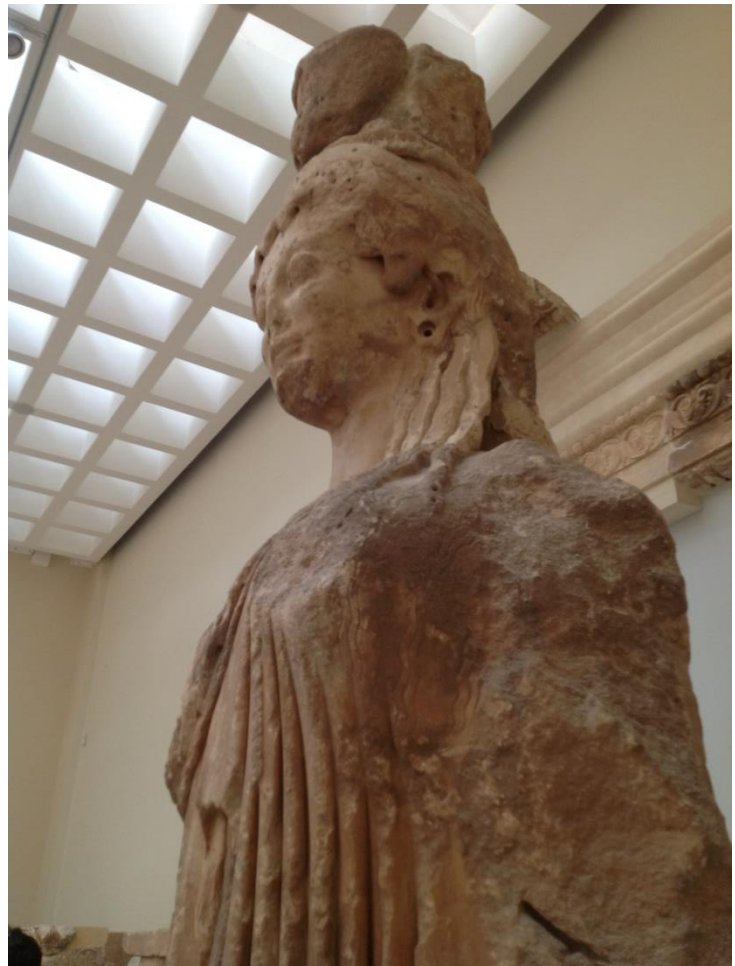
Extraneous Cognitive Load

The germane CL (GCL) reflects the effort that constitutes schema construction and may be increased by instructional interventions. Visual and contextual information have been examined on its intrinsic and extraneous loads and restructured for the average adult: low interactivity elements serially processed interact minimally without imposing a heavy working memory load. Interactions between elements of high interactivity material require simultaneous processing by the working memory and therefore result in a high ICL. The challenge for ICLOUD MUSEUM the quality of information is connected to the germane cognitive load (GCL), which generally reflects the effort that familiar schemas are used to acquire knowledge and may be increased by instructional interventions. Constructing new schemas within ICLOUD MUSEUM is made possible using stepping stones for the insertion of novel items.

Fig. 8-9: Herakleion Museum, Crete, Greece
The Equipment of the Palace: Connections between the objects and their meanings.
Source: Author, 2014

THE EQUIPMENT OF THE PALACE AND HOUSES OF KNOSSOS

In the palace and town of Knossos objects of exceptional quality have been found, produced by specialised workshops for the use of the ruling and prosperous urban class. Stone lamps and vessels with elaborate relief decoration, bronze vessels, and vases with raised pictorial compositions or inlaid and covered in fine gold leaf, served every practical and ceremonial purpose. In pottery, dark-on-light decoration now predominated.

In the mature phase of this period, the time of greatest prosperity, Minoan ceramic art reached its peak. This is the pottery of the so-called "Special Palatial Tradition", produced by palatial workshops, mainly those of Knossos. These elegant vases are decorated with geometrical and stylised motifs, and particularly with subjects from the vegetable and sea world, respectively termed the "Floral Style" and the "Marine Style". Exquisite vases were created by gifted artists such as the "Reed Painter", the "Olive Spray Painter", the "Marine Style Master" and the "Octopus Painter", whose works have also been found beyond Knossos, at other important Cretan sites.

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4   CULTURAL COMMUNICATION

Cultural communication is an extremely complicated activity that includes many different topics and skills. A noteworthy application is the multivision, an audiovisual technology that can summarize all events through comparison and contrast, continuously counter placing contemporary elements.

Cultural experiences foster active processes involving cognitive and emotional responses, combined observations and shared practices onsite/offsite promoting informal learning and support CH diversity. However the knowledge acquisition patterns in the cultural heritage domain along with the integration of new technologies into the CH experience remain under-researched topics. Although cognitive-emotional experiences build the prerequisite for the heritage experience, as users attach personal meanings to heritage assets, an effective cognitive-driven knowledge pattern across the EU for the informal learning modus in heritage settings is still lacking. The possibility for the (co) creation of validated contents in a participatory CH space with cognitive-emotional access to the values of heritage, that promote self-reflective and critical thinking, is widely ignored from the supply side perspective, e.g. cultural heritage agencies and institutions. In addition the strongly subsided CH sector does not see the necessity to develop adequate communication tools with the public nor have any considerations whatsoever towards the diversification, sustainability and quality of the core cultural product, the onsite heritage experience.

4.1   The Cultural Product

'Experience' is a well-worn term that is often used with little attention to meaning. It is generally accepted that it is about the 'complex of all which it is distinctively human' and stands at the centre of educational endeavor. Education per se might be defined as an emancipation and enlargement of experience. Experience is both process and content: it includes what we do, what we suffer, what we strive for, love, believe and endure, and also how we act and are acted upon, the ways in which we do and suffer, desire and enjoy, see, believe, imagine - in short, processes of experiencing. We distinguish between two senses of the word 'having an experience' and 'knowing an experience'. Sometimes experience can be seen just in the former sense - as a sensation. We can thus approach experience at two levels: Primary experience is what occurs as through a minimum of incidental reflection, and Secondary "reflective" experience through 'the intervention of systematic thinking'. The two are united. Writers on experiential learning have tended to follow the line that 'experience has within it judgment, thought and connectedness with other experience'.

Others argue that 'experiencing' and 'what is experienced' 'stand to one another in the most complete interdependence; they comprise a single whole'. The relationship between 'primary' and 'secondary' experience is not a simple one-way relationship. 'Not only do the objects of secondary experience explain the objects of primary experience, but the objects of primary experience work as a test on the theorizing that has occurred'.

The metaphor of reading explicitly demonstrates the features of experience, as to read is to interpret, to give meaning - and that the key feature of experience is that it has meaning. In this way the meaning of experience depends upon the individual interpretation. The metaphor of reading involves positioning: understanding experience is to be positioned as a reader in relation to a text. This immediately brings in the self - who we are when looking at 'experience'. From the "post-hoc satisfaction" standpoint, theory and research suggest that psychological benefits of leisure experience emanate from the interplay of two motivational forces: to

escape from routine and stressful environments and to seek recreational opportunities. The direct conscious experience approach is committed to the value of monitoring the actual, on-site, real-time nature of the experience itself.

Although scholars have analyzed the anatomy of the leisure experience, immediate conscious leisure experiences have not been subjected to scientific analysis.

4.2 The Human Condition

The word "aesthetic" is taken from the Greek and literally means "to feel, while the antonym "anesthetic", is known as a drug. Aesthetics is clearly about feelings. Aesthetic planning must therefore explicitly take feelings into account. Aesthetic experiences are emotional experiences. Their value is in our reactive feelings. Aesthetic reactions can be positive or negative. What we regard as beauty is a result of emotional reactions. We recognize these feelings when presented with spectacularly dramatic scenery. When it comes to aesthetics, it is often said that "we can tell what we like", yet do not know why. This is changing as modern neuroscience has begun to correlate feelings to specific chemical neurotransmitters that account for our physical sensations. Emotion theory, an offshoot of psychology rooted in artificial intelligence, relates feelings to specific changes in stimuli. Emotion theory offers an objective way to identify and classify the feelings that constitute aesthetic experiences. The theory allows us to relate the feelings that are the aesthetic experience to changes in stimuli that comprise the visual environment. Emotion theory states that feelings can be seen as a composite of thought and emotion, the biochemical response to changing stimulus density gradients. It identifies nine discrete types of emotion which can vary by intensity. It is this limited number of emotion types and their direct correspondence to identifiable stimulus patterns that makes aesthetic analysis manageable. Stimuli can occur in oscilloscope-like patterns. Sudden abrupt rises and falls, gradual changes or steady-state signals of varied intensity -- each pattern produces a distinct predictable biological response characterized by changes in temperature, pulse, respiration and other bodily functions. These sensations, coupled with the particular

kinds of thoughts triggered, account for our perceptions of external stimuli.

Emotion theory says that if neural firings suddenly increase, a person will startle, become afraid or become interested depending on the rate of increase. If such firings reach and maintain a high constant level of stimulation beyond the optimum, a person will respond with distress or anger depending on the intensity. If neural firing were to suddenly decrease, a person will laugh or smile depending on the suddenness of the decrease. Emotion can produce either pleasant, rewarding bodily responses or it can produce unpleasant punishing sensations. These sensations determine the character of the aesthetic experience. Responses to stimuli can be quite subtle, brief and often imperceptible or can be intense and prolonged. Artistic efforts in painting, sculpture and music occasionally produce negative feelings but architecture and landscape design are most often exclusively directed toward positive experiences. Emotion attracts and focuses attention on the stimuli that trigger it. The triggering stimuli become the focal point while other stimuli retreat to the background. Recognizing the type of emotion triggered by visual stimuli is therefore an important consideration in understanding how scenic sites are perceived and experienced.

Modern neuroscience is yielding insights which can give planners valuable tools for open space planning. With an ability to objectively identify the essential elements of scenic landscapes, planners can craft strategies and plans which better safeguard these community assets. New theories can help planners accurately identify aesthetic reactions to the visual environment and list the features which sustain or detract from important aesthetic experiences. In regards to a cultural heritage experience in the

landscape, to name but an intangible example, scenic preservation has become an increasingly important part of open space planning as the public desire for such amenities grows and the prospect of loss of scenic resources increases in response to growth pressures. An objective vocabulary for describing these scenic resources can enhance the objectivity of such planning efforts. Although science shows how deeply our visual environment can emotion us, and while numerous localities have proved its importance in community revitalization, most of us are unaccustomed to thinking about our visual experience of the world at all. Finding, adequate words to discuss it is difficult enough. Grasping its value as a tool for economic development may be an even greater challenge." Finding adequate words to describe our visual experiences has indeed been a challenge. It is one which planners will be expected to meet. With major public funding initiatives for open space acquisition, the need for an objective aesthetic vocabulary is clearly upon us. Slowly, a universal appreciation of less spectacular aesthetic experiences has emerged. We now realize that a place need not be unique or spectacular. Aesthetic experiences need to be more commonplace. Planners are now engaged in preventing bucolic landscapes from being displaced by suburban sprawl and working to restore quaint character to downtowns and neighborhoods. Open space planning efforts such as the clearly appeal to aesthetic sensitivities on a more localized universal scale by presenting strikingly different visions of rural to suburban transformation.

4.3 Learning Experiences

Visitor learning is shifting more and more towards a search for novel, authentic and quality experiences which incorporate a learning component. Knowledge seeking activities takes precedence over other interests, if enthusiasm is created among visitors for the meanings and values of the places visited. Learning at heritage places is the development of experiences through active involvement in cultural activities. Success depends on the quality of information presentation. A significant number of individuals and organizations within the cultural sector operate informally or have ineffective methods of presenting information hence the quality of information are significantly compromised. Cultural heritage settings can be of great value in the learning process in the leisure mood, provided that they are used actively to develop understanding and practice of relevant heritage phenomena. Gardner's theory of multiple intelligence helps to explain why people learn, remember, perform and understand in different ways according to the strengths of those intelligences (Gardner, 1983). In leisure settings, however, learning experiences are not imposed by conventional instruction methods: Learning is tailored to non-captive audiences, a fact that differentiates instructional design from formal academic. In contrast to formal education, where learning motivation is often dependent on fear of punishment or on forfeiture of reward, learning content must be willingly embraced by visitors. Recreation audiences select freely to attend or ignore communication content; in addition, visitors' perspective regarding the experience and the learning outcomes may be secondary to recreational objectives. Interpretive products and services should therefore offer enjoyment and relevance to audiences based on clearly organized message nuclei, if they are to attract visitors. In this vein cultural heritage managers may meet an audience's demand, which prefers educational interactive entertainment to passive observation.

Fig. 10: Herakleion Archaeological Museum
Visitors document on their own.
Source: Author, 2014

4.4 Aesthetic Experiences

The INNOVIMENTOR mission is to enhance and preserve positive aesthetic experiences at grass roots level and develop standards for cultural heritage presentation. A sensitivity to three types of beneficial experiences can help in detecting and identifying the essential elements of scenic areas. When the intensity of new visual stimuli is increased in an optimal fashion, we experience interest-excitement emotion. Scenery can evoke interest-excitement emotion when complexity produces a stream of new stimuli. Complexity may come from the juxtaposed elements of a static streetscape scene or from a sequence of changing views that provides increasingly new visual stimuli as found on a winding path or high quality multivision.

The interest-excitement emotion is a very rewarding one. The sudden unexpected onset of intense stimulus triggers a feeling of surprise and, when very intense, startle. This surprise-startle emotion is neutral in effect - neither rewarding nor punishing. This emotion has the power to neutralize negative emotions. Wildlife encountered on a nature trail or an interactive exhibit in a museum may produce this surprising experience. Acknowledgment of presence of interesting/exciting experiences can help focus attention on the need to preserve the uniqueness, diversity and complexity of the triggering features. Frank Lloyd Wright, the father of organic architecture, incorporated in his designs experiences with memorable impact by using constrained paths to enter expansive spaces: a narrow wooded path suddenly turning onto an open meadow, a low-ceilinged corridor opening into a dramatic cathedral-like space. This emotion tends to reverse the punishing feelings and amplify their intensity exponentially. Such experiences frequently require peripheral features such as the approach paths. Recognizing the presence of the relieving/enjoyable experience will help focus attention on the need to also preserve

and enhance the supporting peripheral features.

4.5 Negative Experiences

The Transnational Partnership needs to be equally aware of the nature of negative experiences in tourism destinations, cultural heritage places included. The widespread presence of these experiences accounts for the value placed on the positive experiences. The value of scenic areas for example is in the relief provided from other negative environments. Planning strategies might beneficially focus on removal of negative experience features which detract from the positive experiences that an area might otherwise provide. When the intensity of a constant stimulus is over-optimal, we experience distress - and at higher intensities, anguish. We experience this distress-anguish emotion in the landscape where visual features are confusing and visual patterns are not fully coherent with cultural patterns. This can occur with the presence of modern street fixtures in a historic district.

Fig. 11: New Archaeological Museum in Mytilene, Greece
Vandalized Directional Signage
Source: Author, 2013

Low levels can produce a distressing experience. An awareness of its presence will allow planners to carefully list the triggering visual features and develop plans for their amelioration. When distress is intensified, it can readily be transformed into frustration, anger and at higher intensities, rage. The anger-rage emotion produced in urban locales has enormous societal consequences. Because of the intensity of the anger-rage emotion, it is rare that such features will escape the planner's attention but the cumulative effect of distressing incongruities can be insidious in that they lower the threshold for anger-rage. Commercial intrusion into cultural heritage setting has repeatedly aroused such feelings. Low levels can produce a frustrating experience which can be abated by removing the triggering features.

When over-optimal stimuli arrive at an accelerated rate, visitors may experience anxiety - and at higher intensities, fear. For a person walking alone at night, the disconcerting shadows cast along a poorly illuminated path can produce stimuli at a mounting frequency and intensity which triggers fear. Low levels can produce an overwhelming experience which can be lessened by altering the triggering features. When rewarding emotion is interrupted despite continued expectations of positive emotion, we experience disappointment or disillusionment. The experience reverses and intensifies the preceding rewarding feelings, turning them into an intensely unpleasant experience - the more intense the initial positive feelings, the more intensely amplified the resulting negative feelings. Visual elements which like entries to scenic areas that unduly raise expectations can produce emotion of this type. At low levels, it produces a disillusioning experience. Which may can create a pervasively negative environment where least expected. Awareness can allow features to be altered to meet conventional expectations.

While the preceding experiences are quite predictable, the emotion of disgust is quite subjective and is triggered by revolting associations of the focal object and its context. This is learned personal behavior. Because disgust can be overcome by acclimation, it is important to be alert for such elements to which we may have become accustomed. Similarly, lack of external stimuli may result in emotion being triggered by internal stimuli from

unconscious memory activation. The resulting background emotion is quite often negative and is experienced as boredom. The lack of change in visual stimuli from the environment will produce a boring experience. Conscious attention to variety of scene may improve this situation. The emotion based classification scheme can provide an objective basis for inclusion and

treatment of scenic resources. In place of merely subjective assessments, classification along with identification of triggering features provides a factual basis for planning. The emotion based classification can be used with any of the variety of sound approaches for organizing inventories and assessments.

Fig. 12: Venice, Italy
Overcrowded Souvenir Shop Façade
Source: Author, 2012

Fig. 13: Rhodes, Greece
Visitor Flows outside of the Unesco enlisted Medieaval City.
Signage management is lacking
Source: Author

4.6 Digital Experiences

In the cultural heritage domain experts like historians, archaeologists, biologists, geologists etc. provide for accounts in an frontal way using letters, newspapers, images to support it. Expert accounts are not based only on documents, but on a cluster of links that connect each document, that represent a bridge between each element, a letter and an article or photograph, links between historical elements. The multivision transforms all these discontinuous elements into an integrative and interactive cluster, that inspires the intellect and phantasy of the viewers. Putting the discontinuous elements into a perception of continuity, requires an extraordinary plot containing codified rules, intuition, wide-spread common sense, in which the interactivity between the work and the viewer plays an essential role in understanding and imagination. Each image has to be made in such a way that each fragment can support the other fragment,

leading all (meaning and visitor experience) to collapse even, if only one single element is taken away. Music for example is one of the glue components that anticipates, ensures and makes the next fragment predictable, so that the story will be harmonized. If the music stops the fragments, free themselves and return to be files of a data base, ready to be used in a different way in the future.

Communicating culture is an extremely complicated activity that includes many different topics and skills. It is not about "find and show", it is an interpretation, giving emotional elements, which maintain an evident trace of a specific rational path. Cultural communication shall stay away of any possible suggestion and avoid excessive schemes and interpretations that may produce distorted images. Cultural communication has always to be at the service of a specific theory in order to avoid

any possible effect that is an end to itself, as this could lead to mistrust and superficiality.

Multivisions are a powerful medium to ensure the interactivity with the audience and the cultural continuity. Multivision is a complex audiovisual technology, which is integrated different types of documents into meaningful subdivisions (chapters) and integrates the whole into a cultural communication project. A multivision is an audiovisual technology that can synthesize and summarize all events and materials of the most different kinds into an integrative tangible-intangible narrative through comparisons, juxtapositions and contrasts continuously counter-placing contemporary elements.

Multivisions allow using very big screens with resolutions that cannot be achieved by any other media, i.e. they are producing vast screens with a resolution unattainable by any other means creating thus the enabling technical environment to enhance the possibilities of the photographic medium in animation. This allows to fully exploit animation and use archives and documents of any kind and all real deposits of culture. Multivisions may exploit the infinite potential of the archives as providers of photographs, documents, newspapers, by enriching them with new elements and infinite possibilities. Thus multivisions may provide the market for rich media, which otherwise would stay limited. The last issue is a tremendous opportunity for the media market and is at the same time an opportunity to infiltrate this market by using content and subject coming from peripheral centers of production. A multivision merges all available data in archives and collections e.g. film, video, images, newspapers, portrait, manuscripts etc. as in a counterpoint of contemporary events regardless of their kind into one great speaking object. This challenge is of cognitive-linguistic nature: it allows us to read as a single story, which is actually built

with separate and discontinuous parts composed together. This is the starting point of the work and one of the keys that allows new digital formats: to have disparate elements by type, origin and quality, with a common theme and transform them from discontinuous elements in a set interactively able to inspire the intellect and the imagination of the audience is the challenge and what we will research teach.

What transforms the discontinuous elements in a perception of continuity is an extraordinary intrigue of codified rules, insights and common sense common, in which interactivity between work and viewer plays an essential role both as a purely intellectual and fantastic. Habit by the film and television and the new rules of use in which the spectator is accustomed provide guidance to the design of the multimedia show. These rules have become, in the information society, a new competence. This jurisdiction we have to take into account in the design of the sequences. Even that which invests only "the corner of my eye" Today represents an element that can contribute significantly to the "coordination of perception of the show fragmented" and rebuilt afterwards. The fragments reassembled in this way represent the most effective way to use the best of his ability the data base. This, properly organized, enabling any document archive to leave the only area of conservative and supplier of documents for historical research and enter the world of multimedia production center with the benefit of a revenue unthinkable just two years ago. For each cultural institution a database of documents is not only a store, but an opportunity to spread knowledge and create culture. While retaining their nature of artifacts, documents, they hall be communicated in multiple formats as new life, a new meaning, fruitful for visitors in sites and museums.

4.7 1st CASE STUDY: Castel Lagopesole, Italy

Name: Castel Lagopesole

Location: Community of Avigliano, Region of Basilicata, Italy

Target group: cultural tourism, recreation, nature, wine tourism and gourmandize

Description: The Castle is built in the XIII century on a pre-existent Norman fortress it is one of the last Domus desired by Frederick II Hohenstaufen. Its rectangular design deviates from the classic, hexagonal design adopted during the period of Frederick II. It is divided in two parts: the area surrounding the courtyard of honor and the area devoted primarily to military defense, with the main tower at its center. Its position along the road to Apulia made it a convenient stopover for hunting, one of the Emperor's great passions. It is an impressive testimony of medieval and fortified architecture. The castle has a rectangular and massive shape with four towers on the corners. The interiors are articulated on two levels which surround two courts. Beautiful capitals decorated with natural elements, reminding the local flora and fauna, enrich the representative interiors. Although excellently restored, Castel Lagopesole was not altered through the centuries with additions and modifications and it keeps thus its magical aura. As facility the Castle is very well equipped to host visitors including the organization of international conferences. There is a souvenir shop and a portable kitchen facility in the ground floor.

Museum: The Castle hosts the "World of Frederick the II" the permanent Exhibition of the Museum and the multivision in the Courtyard. The majority of the interior spaces are open to the public. *"The World of Frederick II"*, implemented in 2012 by Unicity and Cinecittà Studios, forms a visitor experience of high educational value, where detailed historic facts become museum narratives, multimedia performance, emotions and knowledge. Politics and passions, science and poetry, intelligence and tolerance intertwined in a kaleidoscope, become shining facets of the personality of Frederick II, the emperor who imagined the power as a tool in which to bring together art, culture, government, civil coexistence and boundless curiosity about the world. Visitors enter the kaleidoscopic universe of "Stupor Mundi", stroll through the shops of a medieval village, listen to the Emperor and to the significant historic personage talking about their memories and ambitions.

SERVICES

- Guided visit in the Castle with AV surprises and audio-guides in English and German (original in Italian);
- Night Event " Courtyard Multivision"
- Buying local gourmet products
- Attending concerts and theatre performances;
- Traditional Cuisine

Lesson learnt: An important visitor experience opportunity is to understand the Emperor's legacy through the getting to know the people lives and struggle. Not only army commanders and higher court officials are presented, but also the soldiers, craftsmen, the servants, the skilled workers, the wives and the children of all those who supported Frederick II to realize his dream for a better life on the earth. Visitors learn about the life in the Castle with the blacksmith, the market place, the doctor, the tavern, scenes of the court. The characters in these scenes are all native Lucans, "direct heirs" of those ancestors, who helped by their sweat and blood that the Emperor's vision becomes true. Visitors can be informed about backstage information on the production via the touch screen kiosk on the wall.

4.8   2nd CASE STUDY: The JOE PETROSINO Museum

Name: Joe Petrosino House Museum (J.P.)
Mini-Site: http://www.aldodirusso.it/Minisito/index.html
Location: Padula, Region of Napoli, Italy
Target group: cultural tourism, thematic tourism, citizenship education, schoolers, students, journalists, researchers
**Description:** Celebrated by movies, press, and myths, as the one who institutionalized the fighting against the Mafia as Head of the Police in New York, Joe Petrosino is a hero both in the USA and Italy. The House -Museum Joe Petrosin*o* (J.P.) is the only museum dedicated to the unrivalled pioneer in the fight against organized crime. Located in the native house of Petrosino in Padula, the J.P. exploits highly advanced multimedia formats and cultural communication concepts to produce in an artistic language the anti-mafia struggle led by Petrosino. Exploiting the powers of multivision technologies and image manipulation, the J.P. production has extensively used static documents of varied kinds to produce responsive cultural manifestations in an interactive continuum with the audience. The Museum is located in the house where Giuseppe Petrosino was born in 1860. The building was renovated in 2015-2016 to host the Museum. J.P. is a storytelling museum that aims to train its visitors to grasp the current and past realities of the many mafias and embrace the struggle of the anti-mafias. Its global aim is to train its visitors perceive and practice legality and raise their ability for semiotic codes and critical reflection in the critical topic of good citizenship.

Services

- Self-Guided Visit and Multivision Performance
- Reconstructing history with interactive multimedia installations
- Playing the Antimafia Game "Your values – Your choice" **https://www.smore.com/418ax**
- Visiting the Carthusian Monastery "Certosa di Padula"
- Visiting the Cave of Pertosa

Lesson learnt: The J.P. is t h e *Museum of the Legality* built inside the house of Joe Petrosino in his birthplace in Padula, Italy. The legendary Italian-American policeman and his myth, is more important today than ever. Giuseppe Petrosino (1860-1909) was born in Padula, a small town in southern Italy, from where he leaves for New York with his family at age of 13. He enters the NYPD in 1895. He was promoted to detective in 1905. Criminals in Little Italy are now facing an enemy, who speaks their language, knows their methods, and can enter into their milieu. He organized a team of Italian policemen, the 'Italian Branch', through which he identifies criminal connections between the Black Hand and the Sicilian Mafia. Following this track, he arrives in Italy in 1909, to stay for 48 hours in Padula, before going to Palermo, where he was assassinated on March the 12th, 1909. Joe is the immigrant that any country would like to welcome and had to be represented in an environment where his ideas could live on. That is why an unusual *Little Italy* has been designed: real in all its elements but redesigned precisely so that it could be the environment of Joe's ideas and not his real life. And it's precisely this abandoned reality that allows approaching the truth to be shared with the public.

J.P. is selected as one of 10 the best museums cultural communication by EUROPEANA in 2017. The success of the installation depends on the value chain put in place for its implementation. It was not a question of exposing information about the character to the public, despite the fact that there was a long and articulated research behind it. The J.P. is not describing the biography of a man who is a key figure in the history of the struggle against the mafia, nor is "administering" the interpretation of the curator, but is constructing the tools so that the public could interpret the phenomenon and enter, each with its own context of use, in harmony with the world.
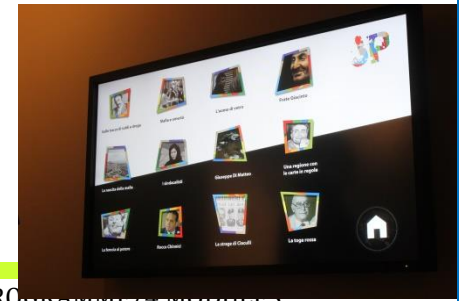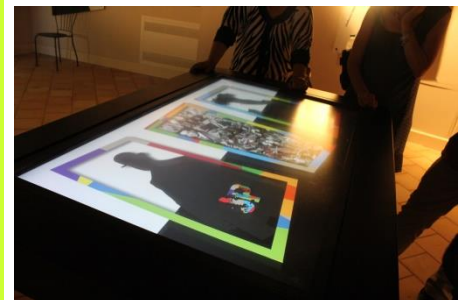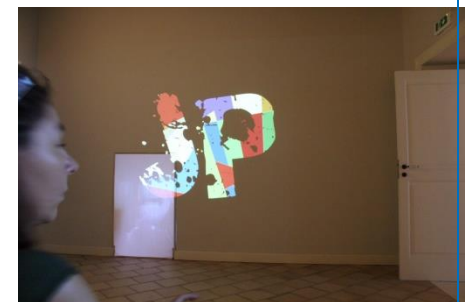
5 HERITAGE INTERPRETATION

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 Schleiermacher, Dilthey and Heidegger is regarded as the science of understanding. Hermeneutical principles have been used to manage leisure time in recreational settings and recreational learning environments.

The Origins

Aristotle formulates the categories of human perception, a phenomenon, innate to humans, documented by cognitive science as general cognitive ability g. (Prasada, 2000). 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, Technique to Perception.

Hermeneutics

Deriving from Rhetoric Hermeneutics then became the interpretive tool for legal and theological scriptures. In the early 19th century it became very much involved with History and Linguistics, and has re-directed into the philosophy of perception, which then flourished with Schleiermacher and later one with Dilthey. From that moment on Hermeneutics rendered itself a tool of Philosophy, since it includes reflection about itself as a scientific component. Hermeneutics between 1500 and 1800 developed the notion of the hermeneutical circle (Hermeneutischer Zirkel) e.g. the

relationship between the ensemble of meaning of a text and the meaning of its parts In order for the text to be understood in its whole, one has to understand the parts: the parts of the texts and the ensemble of its messages are to be found in a circular τροχιά, defining each other. Schleiermacher and Dilthey enrich Hermeneutics with innovative thinking. Scheirmacher understands Hermeneutics as a re-production, re-presentation of linguistic and psychological situations, e.g. the interpreter is not a creator but re-lives in an almost identical way the created situation and later in time Dilthey uses the historic and spiritual component to conquest understanding and meaning. 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 INNOVIMENTOR to facilitate 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

For Gadamer Hermeneutics is not a method for understanding but an attempt to clarify the conditions in which understanding takes place (1975). 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.

In contrast to cause, meaning is defined by the practical content of act and behavior. In contrast to explanation the contents of meanings are not perceived by reasons and circumstances, or even by deduction but through their own content, which has to be interpreted. A game for example has not always a reason to be played, it still possesses a meaning though; so it is possible for us to interpret it. In a broader sense Hermeneutics represent a specific point of view of the meaning as an entity and the meaning as a fact through its theoretical and practical assimilation by humans. In a stricter sense Hermeneutics are perception and understanding of written words that have reached us in the moment of reading.

The dynamics of History and the creative spirits of the creators should be used by the interpreters to exploited the full meanings of any creation. Interpreters may understand texts even better than their originators, since the base of Hermeneutics is not the personal creation, but the constantly re-defined expression of life. Heidegger and Gadamer also define the hermeneutical circle on the basis of the relationship of partial and holistic components of a creation e.g. text, expression, work of art. Gadamer introduces the concept of the holistic, summative understanding of a creation, the historic horizon, which includes also the analysis. In order for a creation to be understood, the interpreter has to pre-understand the connections, interdependencies and cohesion of the parts, within this creation lies. In order to understand the cohesion and interdependencies of a given work of art one should have perceived first the relationships among their parts, the factors defining the ensemble.

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, 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", l "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 emotions 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.

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.

INNOVIMENTOR defines non-captive audiences at heritage places are multi-national, multi-cultural, and multi-generational groups, exploring novel information potentially connected with their own pre-understandings and prior knowledge. The main difference between learners in formal settings and non-captive audiences is the possibility to rehearse material. As the human working memory is limited in capacity with respect to the

number of elements it can handle simultaneously, rehearsal is necessary to prevent information loss. This condition cannot be met at heritage places with time-scarce and non-captive audiences. In order to create a mental bridge to selected phenomena, and make the novel seem familiar by relating it to prior knowledge and/or universal concepts in a much shorter time period and more entertaining way.

The information architecture model to be adopted by ICLOUD MUSEUM, the Project's Open Street Museum presupposes a limited working memory capacity to deal with visual, auditory and verbal material and an almost unlimited long term memory, capable of retaining retain schemas i.e., mental representations that vary in their degree of automation. Information units are chunked with maximal 3 novel concepts per unit-, below the limit proposed by George Miller (1957 and 2003), Baddeley and Hitch (1981) and Baddeley (2003).

Graphic design shall be aligned with the eye-scan-path movement, whereas information layering follows international standards for the interpretation of heritage. In order to decongest the working memory and redirect attention, metaphors, associations and universal concepts have been extensively utilized, while meanings communicated through the use of universal concepts differ substantially from transmitting formal knowledge.

COGNITIVE LOAD MANAGEMENT
Element composition in interpretive units
Grammar and syntax Pictorial elements Graphic Design to follow the eye scan path movement and colour contrast
Intrinsic Cognitive Load
element interactivity
nature of material to be processed (learnt)
recipient expertise (novice vs expert players)
analysis of materials to be perceived
3. Element Interactivity
3.1 Elements (held simultaneously in working memory) causing an intrinsic high cognitive load are to be replaced
3.2 Production of automated schemas to act as single elements in working memory and eliminate mental fatigue
4. Audience Features
4.1 Definition of the target group (connected consumer market)
4.2 Integration of selected target public into the interpretive unit

Table 1: ICLOUD MUSEUM. Cognitive Load Management Performance

Heritage Interpretation, as applied by INNOVIMENTOR, 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. 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:

- 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)
- 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.

Origins and Philosophy

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.
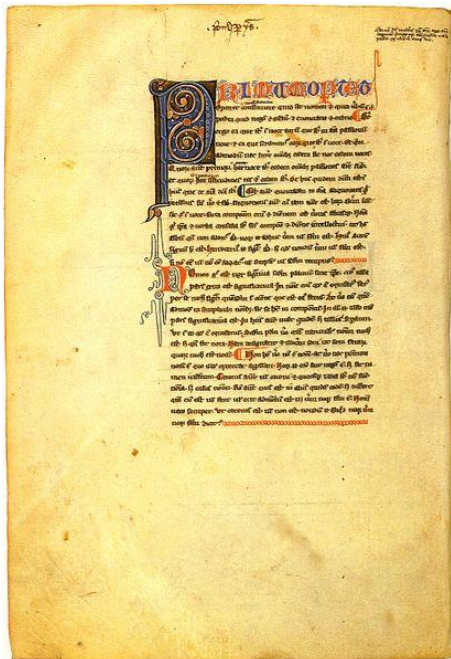
Philosophy has replaced these vertical, authoritical power structures by dialectical ones: Not anymore in palaces and temples takes communication place, but publicly at the Agora. We are introduced to the message, as non-imperative, indicative

Fig. 14: Aristotle, De interpretatione, Vaticanus Palatinus lat.
Source : Wikimedia Commons

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 Interpretatione")*, 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.

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 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 expressions, 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. In contrast to cause, meaning is defined by the practical content of act and behavior. In contrast to explanation the contents of meanings are not perceived by reasons and circumstances, but through their own

content, which has to be interpreted. A game for example has not always a reason to be played, it still possesses a meaning though; so it is possible for us to interpret it. In a broader sense Hermeneutics represent a specific point of view of the meaning as an entity and the meaning as a fact through its theoretical and practical assimilation by humans. In a stricter sense Hermeneutics are perception and understanding of written words that have reached us in the moment of reading.

Deriving from the Rhetoric Hermeneutics then became the interpretive tool for legal and theological scriptures. In the early 19th century it became very much involved with History and Linguistics, and has re-directed into the philosophy of perception (Reflexion des Verstehens), which then flourished with Schleiermacher and later one with Dilthey. From that moment on Hermeneutics rendered itself a tool of Philosophy, since it includes reflection about itself as a scientific component. Classical Hermeneutics between 1500 and 1800 developed the notion of the hermeneutical circle (Hermeneutischer Zirkel) e.g. the relationship between the ensemble of meaning of a text and the meaning of its parts In order for the text to be understood in its whole, one has to understand the parts: the parts of the texts and the ensemble of its messages are to be found in a circular, defining each other [37]. Schleiermacher and Dilthey enrich Hermeneutics with innovative thinking. Schleiermacher understands Hermeneutics as a re-production, re-presentation of linguistic and psychological situations, e.g. the interpreter is not a creator but re-lives in an almost identical way the created situation and later in time Dilthey uses the historic and spiritual component to conquest understanding and meaning. The dynamics of History and the creative spirits of the creators should be used by the interpreters to exploited the full meanings of any creation. Interpreters may understand texts even better than their originators, since the base of Hermeneutics

is not the personal creation, but the constantly re-defined expression of life.

Heidegger and Gadamer also define the hermeneutical circle on the basis of the relationship of partial and holistic components of a creation e.g. text, expression, work of art. Gadamer introduces the concept of the holistic, summative understanding of a creation, the historic horizon, which includes also the analysis. In order for a creation to be understood, the interpreter has to pre-understand the connections, interdependencies and cohesion of the parts, within this creation lies. In order to understand the cohesion and interdependencies of a given work of art one should have perceived first the relationships among their parts, the factors defining the ensemble (Momente).
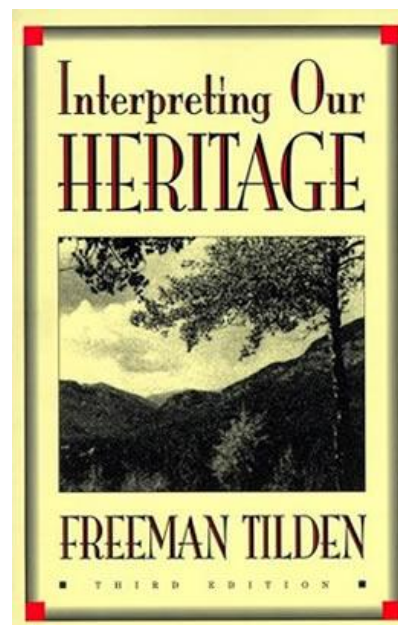
The Profession

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

Fig. 15: Freeman Tilden and his influential book
Source: Internet

presentations in sterile museum settings and incomprehensible heritage sites without audience facilities. From the middle of the 19th century onwards.

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". 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.

5.1 Contemporary 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).

- 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

"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 (1992) later popularized the term "environmental interpretation" for interpretation put to explicit environmental and conservation purposes. Heritage Interpretation is not an end in itself but a strategic means for sustainable development:

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.

5.2 Interpretive Strategy

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

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

Table 2: ICLOUD MUSEUM: Interpretive Objectives

Fig. 16: Interpretive 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**

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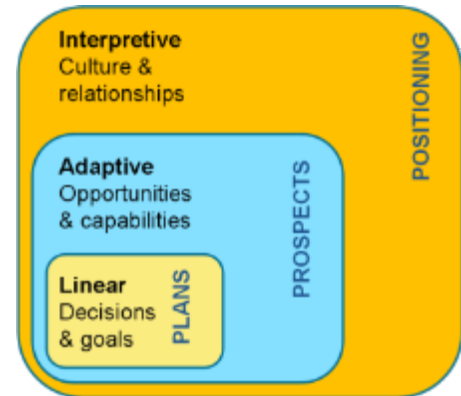
There are three words that can effectively sum up the principles outlined above: To introduce new ideas or understanding, and engage with a given audience through choice of subject matter, through language and questioning the message must:

- **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 **outcomes** of the equation must be 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.

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

Fig. 17: National Park Service, US
The Interpretive Equation

INTERPRETIVE EQUATION (NPS)
KNOWLEDGE OF THE 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.   • Interpreters regularly evaluate the effectiveness of the techniques used.
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 3: iCLOUD MUSEUM. Adopting the Interpretive Equation

5.3 Understanding 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.**

<div style="background-color: #ccff00;">
Encouraging the audience to participate and take an active role in the process is crucial for the success
</div>

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 3.0 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:

<div style="background-color: #ccff00;">

Age
</div>

The Pilot Project address the average adult visitor with good command of English as a foreign language and the local communities
- Do Pilot Projects 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.

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Special Needs
</div>

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

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Prior Knowledge
</div>

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 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.

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.

Background and Language

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.

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, the INNOVIMENTOR Pilot Projects shall go further in researching:

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.

Fig. 18: Tourism is killing Venice
Source: C. Edwards

https://www.thelocal.it/20170718/mass-tourism-killing-crowded-venice-survival-authentic-travel-local

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.

• 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

Table 4:
Basic Recommendation iCLOUD MUSEUM

5.4 Audience-Driven Communication

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.

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. 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, 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.

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

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M3: CULTURAL COMMUNICATION
Project co-funded by the European Union and National Funds of the participating countries

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, collections

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

- "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

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

- Symbols/verbal/speech
- Perception

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 story-lines are not lectures; they always allow audiences to interact with the surroundings. Where audiences is not confronted with guides or multimedia, 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. The ICLOUD MUSEUM iBook offers audiences cultural communication tailored to their needs and preferences.

EFFECTIVE COMMUNICATION
1.   The model of the world of others is different from our own.
You should respect other people's model because to them it's as real and truth as your own conclusions and beliefs are to you.
2. Physiology and state of the mind
The way that you are moving your body and your posture will have an effect on the way that you are thinking and the way that you are thinking will have an effect on your physiology.
3. There are no failures only outcomes
Just like everything in life no matter what you intended by your communication, there will be an outcome: Whatever interpretation they have made will be true for them
4. Learn from feedback and modify your approach
Look at the outcomes that you are getting from your communications and modify your approach. Use the results of communication as feedback and learn from it all the time. When your observations or feedback indicates that the results are not what you intended, do something else.
5. People behave the way they do, because they just do
People behave the way they do because it fits in with their values. If we cannot understand the values, we cannot understand the behavior
6. Behaviour is the result of the thinking process and emotional state
Behaviour is not the person; you need to look beyond the behaviour at the beliefs, values and other things that make up the identity of that person.
7. Flexibility is the key
A person using a flexible approach to communication will ensure that a less flexible person responds to them. This is important when influencing others.
8. Use the ultimate success formula to get what you want
To formulate the desirable outcome that you desire ERDF and IPA Partners shall first decide what it is that they want to achieve with Pilot Projects, how they are going to achieve it, execute the plan, work out what is workable and if necessary change the approach.

Table 5: ICLOUD MUSEUM. Adopting effective communication

5.5 The Stakeholder Force

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, ERDF 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:

Fig. 19: ICLOUD MUSEUM. Stakeholder Force
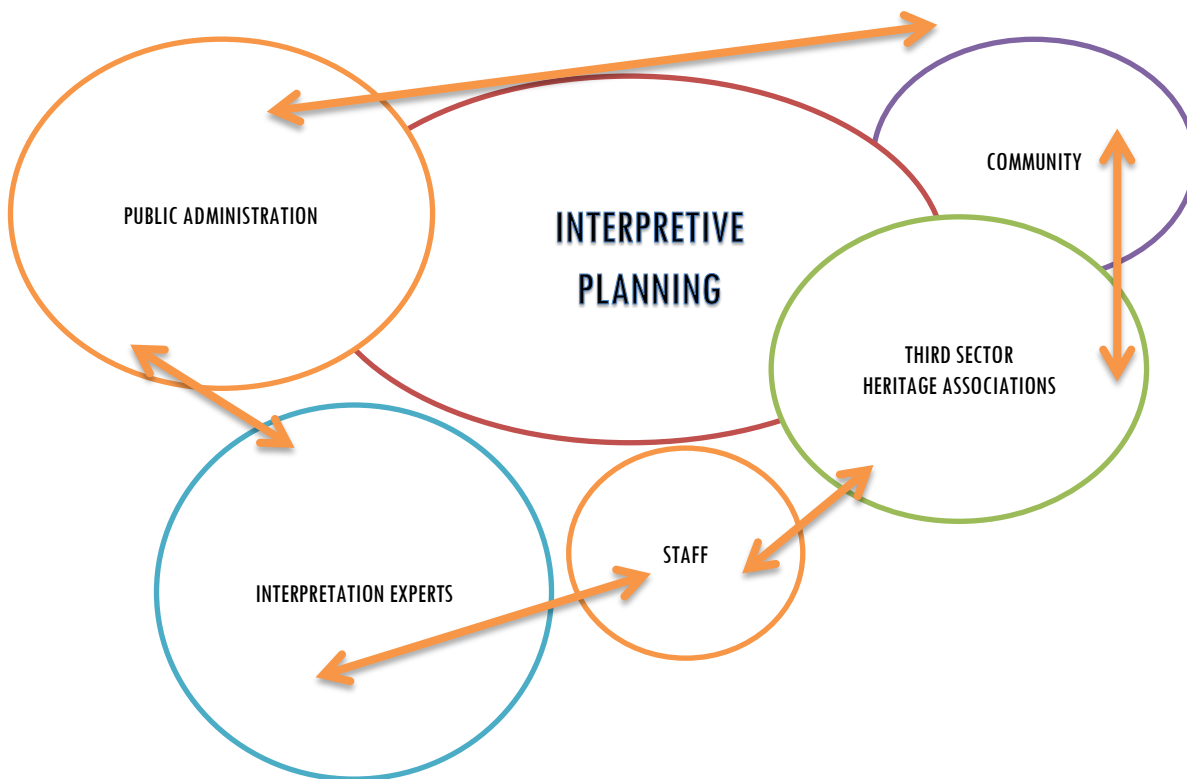
BENEFITS
• Interpretive activities contribute to enhance the experiences of audiences
• Raising consciousness in visitants about their place and giving them a better understanding through the interpretive message
• Inspiring in the visitant with a sense of pride about his region's culture or heritage
• Understanding through entertainment
• Promotion of the tourist offer
• Improvement in the management of the area
• Creation of a new professional activity and new employment opportunities
• The awareness of the need for a suitable local management
• Motivating the public's interest in acting towards conservation, protection and improvement of local heritage

Table 6: ICLOUD MUSEUM. Acknowledging the benefits of interpretation

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.

6 KEY ISSUES

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
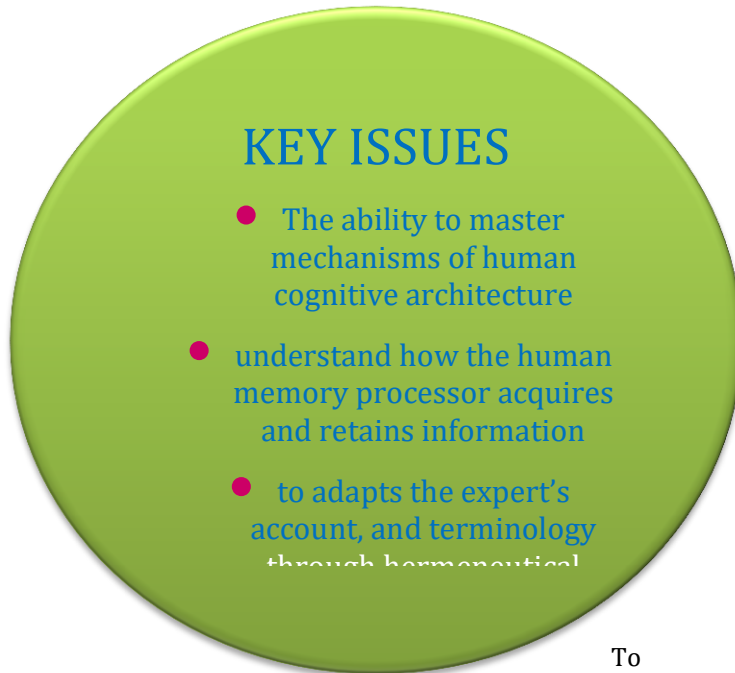
To share with others the enthusiasm for anything significant, audiences need an "interpreter" whose role is to enable the communication between a transmitter (place of interest) and a receiver (audience). For instance, in order

Fig. 20: ICLOUD MUSEUM. Acknowledging the key issue in interpretation

The following are the basic features an interpreter must have, that is, their personal and professional profile. 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

to define each group of abilities, we will refer to **competence units**:

GENERAL 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.

Table 7: Communication Competences

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. ERDF 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. 21: Castel Lagopesole, Visitor Experience with storytelling multivision at the Courtyard.
Courtesy: Aldo Di Russo

7 HERITAGE COMMUNICATION

7.1 Communication Components

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

- **Visual**: This is what we see including 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:

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

Language

When information comes in through one of 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 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.

Values

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

Beliefs

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 you believe you can or your cannot, you're absolutely right". When communicating with someone it is important to deduct what her or his 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.

Decisions

This filter is closely linked to memories; it is about the decisions that we have made in the past. Depending on whether our

Memories

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.

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!

7.2 The Message

The aim of an effective cultural communication is to convey 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:

- What does the audience wants to know?

Example

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

Task

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

Well- prepared 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 (natural or cultural): 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?

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?

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.*

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● 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?

7.3 The Process Model

In order to make heritage resources accessible to a wide public besides protection and conservation effective tools are required to plan for quality visitor experiences. The interpretive planning process is a heritage management tool that identifies and produces significant visitor experiences, involves themes, presentation media, audience segmentation and evaluation procedures. As a collaborative process it involves national and local governments, local authorities, cultural operators and diverse guardian institutions, communities, private owners, volunteers. Originated from a supply side tourism planning perspective, it incorporates a set of procedures and mechanisms that strive to connect in situ or virtual experiences with significant phenomena and events

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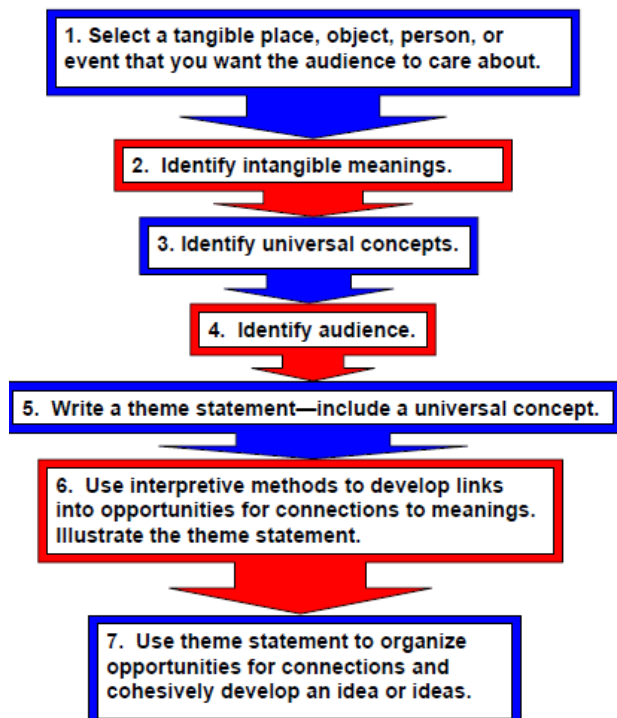
Answering (specially the more interesting questions): The statue looks like that, because the author wanted to express his attitude to something (war, for example). The author decided to create it, because he wanted to remind some historical event (victory in a battle). The author used baroque style.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

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."

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

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

The Interpretive Process Model

1. Select a tangible place, object, person, or event that you want the audience to care about.

2. Identify intangible meanings.

3. Identify universal concepts.

4. Identify audience.

5. Write a theme statement—include a universal concept.

6. Use interpretive methods to develop links into opportunities for connections to meanings. Illustrate the theme statement.

7. Use theme statement to organize opportunities for connections and cohesively develop an idea or ideas.

NPS—Interpretive Development Program 12/2002

considering at the same time economic benefits for local economies, sustainable uses of local resources and quality visitor services. The interpretive process model includes a hierarchical set of indispensable components such as:
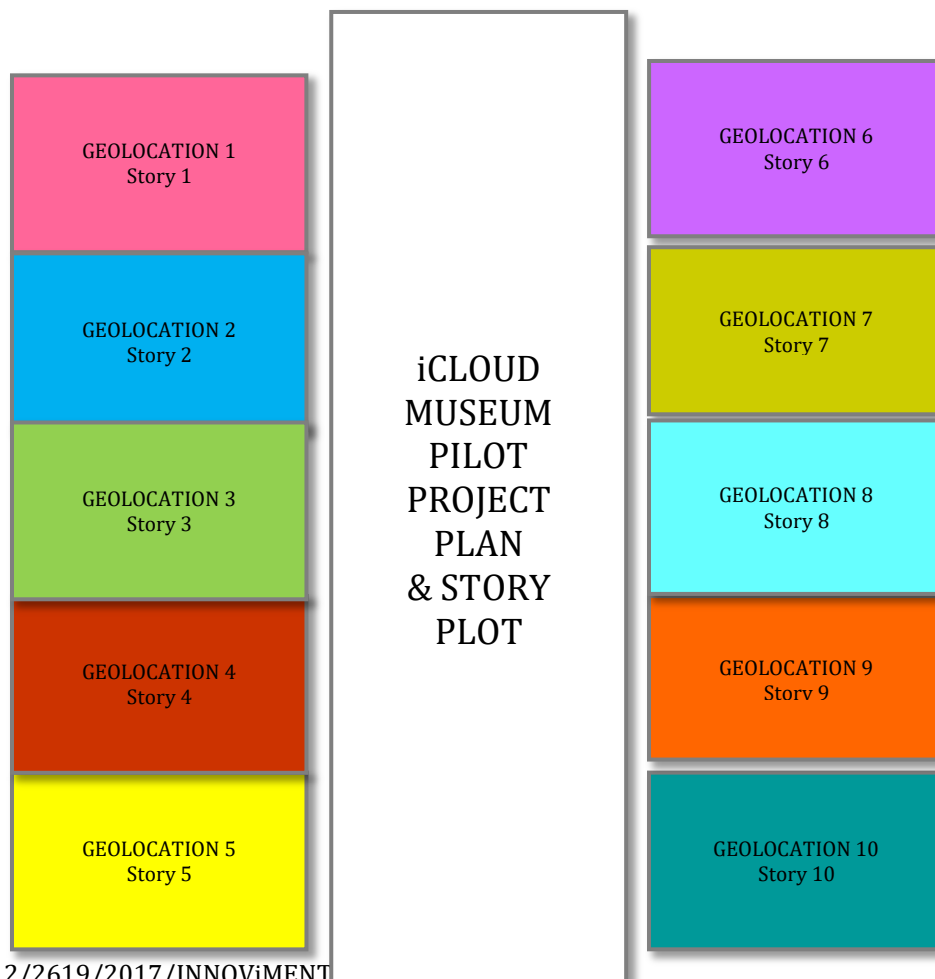
- the objectives of cultural operators and heritage managers,
- profound knowledge of target publics
- profound knowledge of resources and assets
- significance assessment process,
- media selection,
- implementation and evaluation procedures

The process model considers also site facilities and orientation, tourism related services such as transport and accessibility issues, catering, shopping and accommodation information, distance and time on tracks, important features identified on an orientation map, seasonal problems such as very high or very low temperatures

etc. Modern neuroscience is yielding insights which can give valuable tools for the design and delivery of quality visitor experience. With an ability to objectively identify the essential elements of indoor and outdoor heritage spaces, strategies and plans which better safeguard valuable assets can be crafted. Brain literacy can help accurately identify aesthetic reactions to the visual environment and catalogue the features which sustain or detract from important aesthetic experiences. Environmental protection and scenic preservation has become an increasingly important part of open space planning as the public desire for such amenities grows and the prospect of losing natural and scenic resources increases in response to growth pressures.

Fig. 22: NPS/IDP: The Interpretive Process Model
Source: NPS/IDA Training Programme, 2002

Fig. 23: The iCLOU FLOORP LAN

GEOLOCATION 1 Story 1	iCLOUD MUSEUM PILOT PROJECT PLAN & STORY PLOT	GEOLOCATION 6 Story 6
GEOLOCATION 2 Story 2		GEOLOCATION 7 Story 7
GEOLOCATION 3 Story 3		GEOLOCATION 8 Story 8
GEOLOCATION 4 Story 4		GEOLOCATION 9 Story 9
GEOLOCATION 5 Story 5		GEOLOCATION 10 Story 10

Word Search

It is much easier to get Local Pilot Project 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 etc.)

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 Pilot Project Participants to work on, and connect these by lines to the surrounding boxes.
- Ask Pilot Project Participants to locate each marked area, then enter into the attached box the words that best describe that place.

The iCLOUD MUSEUM intends to provide meaning and understanding for its visitors. It is the major part of the experience for cultural consumers at heritage attractions. Cultural consumers wish to learn about culture and heritage in a recreational and restoring environment. Meaning and understanding frequently comes from the interaction between cultural consumers and the interpretation offered. Acknowledging the fact that cultural heritage is often

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

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.

contested and dissonant, we need to be aware of the co-creation of meanings based on existing values and beliefs. Conflicts are intrinsic to the nature of heritage, therefore interpretation within iICLOUD MUSEUM is provocative and may present multiple historical perspectives. The iCLOUD MUSEUM heritage narratives shall be accessible to all based on sound understanding of existing and potential audiences as well as the social, historic and archaeological validation of contents.

7.4 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!

Visit **Kalavrita**

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.
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14 December 43:	The women bury the dead on the Kapi hill.

Report of the Operation: About 700 dead civilians.

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Fig: 24: The Chronicle of the Operation Kalavrita
Source: Society of the Friends. Bridge of Oaths in Western Greece, 2007

BMP/1.2/2619/2017/INNOViMENTOR

8 THE EXPRERIENCE DESIGN

Cultural heritage in leisure settings offer a high-density, multi-sensory experience, showcasing the best of what is on offer in a short amount of time and compact space. Cultural experiences at heritage environment is the opportunity to derive from a visit meanings and values of the place, knowledge, attitudes, behaviour, emotions, impressions, relationships, or other subjective elements and sensory experiences. Usually audiences with no prior knowledge about places visited take advantage of destination-based information services and activities centering on the natural, cultural, or historic environment, and seek learning, excitement, and reflection-based benefits through their participation in varied activities, - the educational aspects of the visit are secondary to other aspects such as entertainment, social interaction or relaxation. Five main experience types are identified: entertainment, restorative, cognitive, social and self-fulfillment. However research trends imply that leisure motivations are shifting more and more towards a search for novel, authentic and quality experiences which incorporate a learning component. In this case learning activities takes precedence over other interests, if enthusiasm is created among consumers for the meanings and values of the places visited, items bought, performances participated and so on.

Acknowledging the fact that cultural consumption is both places and place-centric, the planning process for quality experiences should focus on the distinctive, non-exchangeable features of each asset. In order for heritage assets to be mentally, emotionally and spiritually accessible, they have to be presented in relevance to prospective users. Cultural operators seeking to promote consumption related to cultural assets should develop a human-centered interpretation model, able to enable the asset attract consumer flows. Heritage assets whether of global or place value, should be presented on the basis of their meanings, explaining inherent values and significance. Without suitable presentation and appreciation of what is being valued and therefore conserved, cultural heritage assets remain meaningless to the majority of potential users and the understanding of the asset' spirit is lost. The spirit of the asset is a social phenomenon that exists independently of any one individual's perceptions or experiences, dependent yet on human engagement for its existence: the attribution of non-material characteristics to an asset creates the spirit of the asset.

Cultural communication is a process that identifies and produces significant visitor experience and involves themes, presentation media, audiences and evaluation procedures. Planning for visitor experiences is an integral component of general tourism and management plans. Cultural communication is a set of procedures and mechanisms that strive to connect in situ experiences with significant phenomena and meanings considering at the same time economic benefits for local economies, sustainable uses of local resources and quality visitor services. The interpretive planning process should therefore include a hierarchical set of indispensable components such as

- the reasons and the objective of cultural operators and heritage managers to offer interpretive services,
- knowledge of audience and resource including a significance assessment process,
- media selection,
- implementation steps and evaluation procedures.

Cultural communication has to be visitor centric in a holistic way and provide visitors with comfortable in situ experiences. It is very unlikely that visitors return, if they are not well serviced with valid directional information and properly functioning facilities. They do not wish to feel that they might get lost, miss sections of the site or

parts of programs offered, nor to play hide and seek with consumer related services. Interpretive planning should therefore considers site facilities and orientation and tourism related services such as transport and accessibility issues, catering, shopping and accommodation information, distance and time on tracks, important features identified on an orientation map, seasonal problems such as very high or very low temperatures.

Physical and social impacts on resources constitute the major concern for recreation managers. Management actions that serve to improve the experiences of recreational users may have negative impacts on the environment, but on the other hand environmental management initiatives can diminish the quality of visitor experiences. Efforts to enhance visitor experiences may have implications on safety, while efforts to ensure safety may impact visitor experience. Effective interpretive presentation is very likely to replace or modify problematic behaviours carried out by diverse audiences. Interpretive planning incorporates information-based management tools, which apply persuasive communication aids to visitor management: it develops and delivers messages that are likely to be understood and accepted by visitors, who consequently modify their behaviors in line with the message. Interpretive planning is goal driven and considers each time the objectives of cultural operators, managing agencies and local stakeholders have set. Usually there are two main objectives interpretive services strive to accomplish: learning and behavioural objectives in recreational settings.

Cultural communication enhances leisure experiences by incorporating educational elements in recreational settings, meeting an audience's demand, which prefers educational interactive entertainment to passive observation. Learning objectives are met if enthusiasm is created among visitors for the goals of the managing agencies. In leisure settings, however, learning experiences are not imposed by conventional instruction methods. Learning in recreational environments is tailored to

non-captive audiences, a fact that differentiates instructional design from formal academic settings. In contrast to formal education, where learning motivation is often dependent on fear of punishment or on forfeiture of reward, learning content must rather be willingly embraced by visitors. In leisure settings audiences select freely to attend or ignore communication content; in addition, visitors' perspective regarding the experience and the learning outcomes may be paramount to recreational objectives. Interpretive products and services should therefore offer enjoyment and relevance to audiences based on clearly organized message nuclei, if they are to attract visitors.

Behavioural objectives are a constant consideration for site managers. In generally they wish to reduce environmental and cultural damage by explaining the impacts of various behaviours and suggesting appropriate alternatives. They may wish to substitute 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. chemical procedures, prehistoric, cosmic conditions) In particular they wish for instance to prevent visitors from picking up "souvenirs" at archaeological sites, such as pieces of marble - a constant problem at heritage places. Interpretive offerings tailored to this objective would get the visitors to appreciate the value of artefacts left intact in their place. They should create the feeling that by not touching anything visitors are contributing to the site's maintenance, which would then benefit all interested parties. Research evidences that interpretive programs successfully target an audience's behavioural, normative, and control beliefs and are effective influencing the behaviours for which those beliefs are salient).

Tourism planners should consider that development and management of effective cultural communication has to be a collaborative process, involving state, and local governments, curators and other guardian institutions, communities and private owners. Interpretation is a powerful

tourism planning instrument, fully capable of defining policies concerning sustainable tourism uses of heritage potential: it contributes to the overall sense of place, and to the quality of a visitor's experience, and thus to greater success in the business of tourism by helping visitors to gain insights about places visited. It creates high added-value tourism products by adding depth to tourists' experiences, rendering a visit to something more than just a sightseeing trip.

Without products and services, and trained staff to present the unique story of a heritage attraction to visitors, or outstanding self-guided interpretive opportunities, its not about a historic heritage site, but just old site, where people

pass by: It is interpretation that reveals to visitors, in powerful and memorable ways, the differences between "old" and historic. This makes interpretation equally important to tourism product components such as accommodation, catering, shopping, transport, facilities and general visitors. If visitors feel that the time spent was worth the money spent, they are more likely to recommend places and activities to friends and relatives. Quality interpretation caters for satisfied customers, and satisfied customers benefit places with positive word-of-mouth, high revenue, visit elongation, repeat visitation, environmental conscience and respect for local communities.

8.1 The 4th Industrial Revolution

In the last two decades a fundamental shift is occurring in economy and technology: more-informed, demanding, and time-scarce consumers are looking for services that can help make their lives easier, more productive, and more enjoyable. Hand in hand with the experience economy pervasive media have changed the way people interact, work, deliver services, and create products and values. The heritage sector is facing a new reality: cultural consumers share their experiences in the social networks, whether positive or negative, influencing the decisions of others and thus regulating supply and demand. Scholars document that cultural consumption is stratified by education and not by class: skilled individuals self-design collaborative consumption at heritage places. The challenge for the Project Area and its stakeholders is to become 'smart' enough through developing the dynamic capabilities required to respond in 'real' time' to trends expressed in the real time data.

4th Industrial Revolution

The 4th Industrial Revolution, a concept explicitly explained by Schwab in the homonymous book, has altered the production of various industrial sectors, mostly due to the fusion of technologies blurring the line between digital and

physical, - the cultural market included. New communication patterns define new markets and preferences, while the constant use of e-devices in daily life impacts the common sense through the interpretation of visual codes. ICT allows manipulating and animating the images repurposing the context in a composite process unthinkable just a few years ago . Digital Publishing 2.0 is marked by the conversion technologies that promise an unprecedented level of consumer interaction with content through smartphones, e–readers, and tablets, as well as an equally engaging experience through computers. But what kind of impact can this opportunity have on the ability to produce meaning beyond the technical aspect?

EU Audiovisual and Media Services Directive

As per the EU AVMDS 2018/Article 16, it is necessary to develop immersive and pervasive solutions for AV, platforms, games, films and communication media and thus bring the quality of cultural content to unprecedented new levels. The focus is clearly put on cultural content aiming also and to protect the youth from violence contamination, which is deeply diffused in the digital world. In this respect the production of culture using new technologies, such as digital publishing, is opening opportunities and perspectives,

declaring war to uncontrolled that give rise to a horror insensitive youth, hostage to bullying, war games, and contrived reality.

The i-CLOUD MUSEUM, conceived in the spirit of the 4th Industrial Revolution, is a digital publication which offers an exciting opportunity for the development of knowledge connected to heritage places, site museums and collections, as it is the only process that can support values and meanings. The i-CLOUD MUSEUM defines as *digital publishing* specific to cultural content, the value-driven, artistic multi-media narrative that impacts the mental process to create abstractions, leading to the cognitive reconstruction of an appropriate context: only then digital publishing becomes a carrier of creative ideas and a platform to exercise participatory culture. The articulation of complex semantic languages is a condition sine qua non for the creation of cultural contents: thus the creation of cultural contents that cannot be self-driven.

In this vein the i-CLOUD MUSEUM acknowledges that any information presentation that disregards principles of human cognitive architecture (HCA) is ex principio deficient. Therefore the condition of perceiving novel information and knowledge in CH settings has been explored in order to facilitate learning in disguise. Assisted by a value-driven methodology to negotiate with creative crowds and prosumers, a new CH service with cognitive affinity shall designed and implemented in the Project Area.

It is common knowledge that the technology-intense experience alone as condition for cognitive accessibility as demonstrated by ICT applications and apps cannot ensure the heritage experience: the correlation of 'technology-driven experience intensity' and 'asset-driven information' has been revisited, considering the connectivity problems in the Project Area. It is also common knowledge that CH settings are frequented by multigenerational-multicultural audiences. This particular audience cannot be satisfied with descriptive presentation of objects. INNOVIMENTOR has employed hermeneutics to establish a paradigm that heritage settings may operate as an informal learning space, where multiple views and different interpretations are openly dealt within a collaborative and participatory process. The triple correlation *'motivation-expectation-ICT use'* for an enriched experience has led to the design of an updated CH experience typology, expressed via collaborative consumption and the use of smart devices.

BMP/1.2/2619/2017/INNOViMENTOR

8.2 The Planning Process

The Experience Design is a process that identifies and produces significant visitor experience and involves themes, presentation media, audiences and evaluation procedures. It exploits visitor experience opportunities provided by given resources in given (heritage) tourism contexts, and caters for experience diversity. Understanding visitor needs can help determine a range of desirable visitor experiences and resource conditions. Since visitors come to attractions for very different and sometimes conflicting reasons, providing opportunities for a range of visitor experiences is an important part of sustaining the attraction's quality. By providing a diversity of settings, planners may accomplish a double task. Firstly visitors may select products and services close to their visitation motives and secondly a diversity of experiences helps to avoid the conflicts that often occur among visitors who expect various outcomes from their visits.

Sustainability

Physical and social impacts on resources constitute the major concern for recreation managers. Management actions that serve to improve the experiences of recreational users may have negative impacts on the environment, but on the other hand environmental management initiatives can diminish the quality of visitor experiences. Efforts to enhance visitor experiences may have implications on safety, while efforts to ensure safety may impact visitor experience.

Setting Goals

Effective cultural communication is very likely to replace or modify problematic behaviours carried out by diverse audiences. It incorporates information-based management tools, which apply persuasive communication aids to visitor management: it develops and delivers messages that are likely to be understood and accepted by visitors, who consequently modify their behaviors in line with the

message. Cultural communication is goal driven and considers each time the objectives of cultural operators, managing agencies and local stakeholders have set. Usually there are two main objectives interpretive services strive to accomplish: learning and behavioural objectives in recreational settings.

AV and Multimedia

Audiovisual and media services mixed with other tangible and material services enhance leisure experiences by incorporating educational elements in recreational settings, meeting an audience's demand, which prefers educational interactive entertainment to passive observation.

Fig. 25: Castel Lagopesole, Italy
Crown Hall with embedded audio-visuals

Learning Objectives

Learning objectives are met if enthusiasm is created among visitors for the goals of the managing agencies. In leisure settings, however, learning experiences are not imposed by conventional instruction methods. Learning in recreational environments is tailored to non-captive audiences, a fact that differentiates instructional design from formal academic settings. In contrast to formal education, where learning motivation is often

dependent on fear of punishment or on forfeiture of reward, learning content must rather be willingly embraced by visitors. In leisure settings audiences select freely to attend or ignore communication content; in addition, visitors' perspective regarding the experience and the learning outcomes may be paramount to recreational objectives. Interpretive products and services should therefore offer enjoyment and relevance to audiences based on clearly organized message nuclei, if they are to attract visitors.

Behavioral Objectives

Behavioural objectives are a constant consideration for site managers. In generally they wish to reduce environmental and cultural damage by explaining the impacts of various behaviours and suggesting appropriate alternatives. They may wish to substitute 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. chemical procedures, prehistoric, cosmic conditions) In particular they wish for instance to prevent visitors from picking up "souvenirs" at archaeological sites, such as pieces of marble - a constant problem at heritage places. Services tailored to this objective would get the visitors to appreciate the value of artefacts left intact in their place. They should create the feeling that by not touching anything visitors are contributing to the site's maintenance, which would then

benefit all interested parties. Research evidences that interpretive programs successfully target an audience's behavioural, normative, and control beliefs and are effective influencing the behaviours for which those beliefs are salient.

Cultural Communication

In order to make heritage accessible to a wide public besides protection and conservation new tools are required to plan for quality visitor experiences: Cultural communication is a heritage management tool that identifies and produces significant visitor experiences, involves themes, presentation media, audience segmentation and evaluation procedures. It exploits visitor experience opportunities provided by given resources in given (heritage) tourism contexts, and caters for experience diversity. Understanding visitor needs can help determine a range of desirable visitor experiences and resource conditions. Since visitors come to attractions for very different and sometimes conflicting reasons, providing opportunities for a range of quality experiences is an important part of sustaining the attraction's quality. By providing experience diversity planners may accomplish a double task: firstly visitors may select products and services close to their visitation motives, and secondly a diversity of experiences helps to avoid the conflicts that often occur among visitors who expect various outcomes from their visits.

PLANNING PROCESS MINI MATRIX
• Define natural heritage status and values
• Define tangible cultural heritage status and values
o immovable, irreplaceable assets
o movable ,irreplaceable , reproducible assets
o distinctiveness ,authenticity, novelty, familiarity
• Define intangible cultural heritage status and values
o movable, irreplaceable, reproducible assets
• Classify heritage assets
• Signify heritage assets
• Select significant, distinctive and visit-worthy features
• Communicate Significance and Place Image
• Influence Visitation Pattern
• Create Heritage Consumption Mix - Place Mix

Table 8: ICLOUD MUSEUM. Mini Matrus

interpretation of heritage resources able to provide a richer tourism experience in a recreational learning environment. Advances in information technology and sophisticated information management will have a significant impact on the tourism use of a given resource and the tourism revenue in a given area. Facts about the resource were carefully selected on an interdisciplinary basis, whereas the interpretive plan identifies and presents the diverse intangible and universal meanings the resources inspire at various audiences. The interpretive plan manages information in a visitor centric manner: it shows multiple perspectives and the relationships of events, encouraging visitors to derive personal meanings

Cultural communication services enhance leisure experiences by incorporating educational elements in recreational settings, meeting an audience's demand, which prefers educational interactive entertainment to passive observation. Learning objectives are met if enthusiasm is created among visitors for the goals of the managing agencies. In leisure settings, however, learning experiences are not imposed by conventional instruction methods. In contrast to formal education, where learning motivation is often dependent on fear of punishment or on forfeiture of reward, leisure audiences select freely to attend or ignore communication content; in addition, visitors' perspective regarding the experience and the learning outcomes may be paramount to recreational objectives. Heritage-driven products and services should therefore offer enjoyment and relevance to audiences based on clearly organized message nuclei.

Subject Matter

Profound subject matter knowledge and asset knowledge is an indispensable step to produce a viable interpretive product and define all possible tourism uses of the selected. Information dissemination and easy access to heritage resources influence drastically the travel motive, especially if peripherality is a major obstacle to overcome. Traditionally, tourism operators concentrate on the presentation of information regarding mostly accommodation, while disregarding visitor attractions in a given area. Communicating though with visitors' in situ and virtual environments allows a specific kind of access: a more comprehensive

8.2.1 Storytelling

Storytelling, old as prehistoric times, is a powerful tool for conveying and sharing ideas, beliefs, values and traditions. Because stories are so effective in creating emotions and explaining the meaning of things, they build the core of any interpretation. All heritage assets have a variety of stories to tell. It doesn't have to be the oldest or most impressive asset in a given place– it can still tell a story. Not all stories have the same emotional impact, and not all stories convey the significance of the asset with the same power and relevance.

A prerequisite for successful experiences at heritage places is to capture the essence of the asset. If there are three or four really interesting aspects connecting the asset with the audience, they shall be linked together in a way that's memorable for the audience. Creating the emotional impact and regulating behavior to embrace values of heritage including protection and conservation objectives, is the quintessence of a quality cultural heritage service. To focus on a concise story and avoid causing the audience suffer mental overload, the contents of ICLOUD MUSEUM shall be organized into storylines. These are the main messages, the audience carries away. Asset messages and meanings are easily communicated across a multicultural and multigenerational audience by telling stories that help them appreciate what's special about the places. Storylines are crucial to interpretation, because they give different audiences clear threads to follow, rather than a series of disconnected facts. No matter what kind of an asset partners have interpreted an interesting story always captures the audience's' attention. A good storyline explains something significant about the interpreted and is written as a complete sentence focusing on a single message we would like the audience to remember;

- goes beyond a mere description of facts;
- is presented at a level of detail that's appropriate for the audience;
- links tangible things to intangible ideas (explain how different aspects of the asset reflect ideas, meanings, beliefs, and values);
- allows the audience visitors to decide for themselves what the asset means and derive their personal connections, while giving the opportunity to different personal discoveries.

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

Story Outline

Within heritage narratives stories are listed along with of the key elements of each one. Maps and diagram are created for matching the story elements to the locations where it is envisaged to provide interpretation. To find the best way to arrange the story elements is the main challenge of the project interpretation.

Avoid Jargon

If cultural heritage consumers do not belong to an expert audience, they will not devote their precious time in understanding" your language. On the contrary it is the cultural heritage operator instead who shall speak their language.

Connecting to the bigger picture

An imperative task for ICLOUD MUSEUM is the effort to link tangible aspects of heritage assets presented to the audience to their intangible meanings by connecting the visible form with the invisible meaning. Common threads between the asset and the rest of the world are needed to facilitate understanding and appreciation of the asset. If the audience understands understand how heritage offered is relating to the bigger picture, and why the asset is important, all satellite resulting services in heritage places acquire a special added value. To help any audience make sense of a given asset, Pilot Projects included in ICLOUD MUSEUM shall link the majority of heritage assets presented to the bigger picture. Names and dates are a part of interpretation, but they're meaningless without the wider socio-historical context, which offers many bridges to associate the asset with the user's every day horizon. Context development is asking a series of "w-questions" that help link a simple fact to a much larger chain of events. By making that link, the asset significance is explained and the audiences understand why it should care about it.

8.2.2 Information Management

The ICLOUD MUSEUM aims to form a participatory cultural space: its visitors are not told what to think and feel. On the contrary:

- Views presented may be multiple and contradictory but are based on scientific research;

- Contextual information offered to the public respects the Heritage Charter for the Participatory Management of Cultural and Natural Heritage and embraces a series of Charters, Treaties and Conventions (COE, UNESCO, ICOMOS) and the ENAME CHARTER for the Interpretation of Heritage)

Self-directed learning

The prime goal of information presentation is the ease with which information is processed by the human memory processor. The use of procedures able reduce cognitive loads should not be though at the expense of understanding. Construction and automation of schemas, useful of solving problems of interest, may very well be utilized to reduce cognitive loads, and capture visitor attention in the long term memory. Schemas are stored and organized in the long-term memory but information that constructs them is processed in the working memory.

Familiarity

Familiarity allows the human brain to expend less effort to concentrate on personal and meaningful content, and therefore use of known schemata facilitates perception of novel items in recreational settings. The fact that conscious experience and working memory interact, should lead interpretive presentations to consider meaning making experiences as indispensable components for a successful information processing of novel items. Learning mechanisms specifically designed for iCLOUD MUSEUM visitors embed cognitive elements that facilitate interaction in familiar schemas and are supported in the smart phone environment through the use of QR Codes. Cognitive elements offered can be then treated as single elements in working memory, and effectively reduce loads provoked by novel items. Instead of a chronological array of series and facts the iCLOUD MUSEUM provides a clear focus for connections with the various resources by demonstrating the cohesive development of relevant ideas.

Connections and Associations

Creating connections, e.g. links between visitor experience and interests and the meanings of the resource is a crucial element for the length of stay time at heritage places and the quality of visitor 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 the resource". Meaningful heritage narratives produced are linking the tangible form with its hidden meaning, signify heritage assets and thus unite the two halves in a meaningful way, forging connections with visitors. The heritage narratives of the Open Street Museum possess different degrees of autonomy and different cognitive-emotional results and different mastery levels of English as a foreign language. Visitors shall gain meaningful associations embedded in personalized narrative structures, e.g. to make the special connections that exist between visitors and selected assets evident following the format described below.

Basic Principles

1. Interpretive design communicates heritage values by connecting the tangible form with the intangible meaning within the limitations of the processing time: ¾ of a minute per each interpretive unit (panel).
2. Interpretation of selected assets is built upon one central message (overall idea/theme) that is the quintessence of the whole interpreted content.
3. The central message is expressed in one complete sentence in way that it relevant to visitors.
4. Unknown elements are presented in a way that parallel processing is avoided.
5. Information provided assists on how to recognize and distinguish novel from known content.

TITLES AND HEADINGS

1. Text blocks are structured by sub-headings to facilitate navigation and support the eye scan path movement within a set frame.
2. Titles and headings provoke interest and capture the attention capitalize on known stereotypes.

MESSAGE STRUCTURE

1. Longer text bodies are avoided and each sub-unit is limited to 120 words at maximum.
2. Each sub-unit provides for a highlight and all 3 units present the asset-related story.
3. Each heritage narrative is limited to 250-300 words per heritage narrative.
4. Narratives are composed of 3 sub-units.
5. A transition links each sub-unit to the next one: the title of each sub-unit forms the transition.

AUTHORING STYLE

1. Heritage narratives are concrete: concepts, facts and processes that are difficult to be perceived are presented within the working memory limitations.
2. Noun phrases, adjectives and adverbs are avoided. The use of the passive voice is avoided, while the present tense is dominating the scene.
3. Written language is to the point and as expressive and concrete as possible.
4. Technical terms are strictly avoided and explained, if so, within working process spans.
5. Rhythm and style alterations are inserted to re-liven the prosaic style.
6. Sentences have an average of 20 words at maximum.
7. Texts are proofread to eliminate spelling mistakes.

EXAMPLE

SCRIPTORAMA
The Black Sea Open Street Museum
www.alector.org

LEGENDARY JOURNEYS
Trabzon from the Silk Road to Modern Times: heroes, myths and narratives

THE GOLDEN PASSPORT
Zil Castle, 1807

Common borders. Common solutions.

Fig. 26: Zil Castle, Eastern Black Sea Turkey
Source: MIS ETC 2617 ALECTOR Project Record
Courtesy: Author, 2016

THE GOLDEN PASSPORT

GUARDIAN OF THE SILK ROAD
In 1807 French Ambassador Gardane starts his journey from Istanbul to Persia. The diplomat Joseph-Michel Tancoigne keeps the journey's diary: "Our caravan reached on the 6th of October 1807 the fortress of Zil in the stormy valley of the Firtina River. The Castle was built in the reign of Emperor Justinian* and was used by the Empire of Trabzon**. It is now used by the Ottoman Sultan for military purposes passing on information to Rize Castle. Zil is built 750 meters above the sea level and 100 meters up the river bank. It has outer walls, middle walls and an inner castle. Zil lies on the historical *Silk Road* and functioned as a security and check point. Silk was the most valuable product in the Mediaeval Ages after pepper. The *Silk Road* was a network of trade routes established in ancient China. It linked the East and the West from 130 BC to 1453 AD. When the Ottoman Empire closed the *Silk Road*, merchants took the sea route to continue trading. Thus the *Discovery Age** started in 1453."

*Byzantine Emperor Justinian the Great (482-565 AD.).
**The Empire of Trebizond (1204-1461) was the longest surviving of the Byzantine successor states.
***European historical period (15th -18th century) with extensive overseas explorations.

MARCO POLO
Marco Polo was the only foreigner envoy at the Court of Kublai Khan* with a golden passport. Marco was born into a merchant family in Venice in 1254. He traveled with his father and uncle from Europe to Asia for more than 20 years (1271-1295). To make sure the Polos would be given any assistance on their travels *Kublai Khan* presented them with a *Golden Tablet of Command*, a 30 cm long and 2 cm wide! It was inscribed with the words: *By the strength of the eternal Heaven, holy be the Khan's name. Let him that pays him not reverence be killed.* It was a special passport, authorizing travelers to receive horses, lodging, food and guides throughout the dominions of the Great Khan. It took the Polos three years to return to Venice passing the South China Sea to Sumatra and the Indian Ocean to arrive to Hormuz in Persia, where they found out that Kublai Kahn died. However his protection outlived him: the golden tablet protected them throughout the bandit-ridden interior. From Trebizond the Polos went by sea to Bosporus and from there to Venice in 1295.

* Fifth Khan of the Mongol Empire, grandchild of Genghis Khan and founder of the Yuan Dynasty (1215-1294).
***paiza* in Chinese: *gerege* in Mongolian.

A MILLION LIES?
After his return to Venice, Marco commanded a ship in a war against Genoa. He was captured and sentenced to a Genoese prison, where he met *Rustichello da Pisa* whom he described his journeys. *The Travels of Marco Polo* made Marco a celebrity, but few readers believed the tales. They called the book *Il Milione*, the million lies. After his release from prison, Marco marries in Venice and carried the family business for the next 25 years. He died at his home in 1324. As he lay dying he said: *I have not told half of what I saw.* His possessions of cloths, valuable pieces, brocades of silk and gold and other precious objects were exactly like those mentioned in his book. Among them there was the *Golden Tablet of Command* given to him by the *Great Kublai Khan* on his departure from the Mongol capital."

*According to recent scholarly research *Il Milione* is now interpreted as a million miles.

For more adventures follow Story no 3: *THE MARVELS OF TRABZON*

8.2.3 Ensuring validated contents

Experiences, e.g. interactions with time-space, people, and products and services, constitute the quintessence of culture, empowering personal and collective identities, self-reflection, critical thinking, protection and sustainability of cultural legacy. Although cognitive-emotional experiences build a significant parameter for the convergence of supply and demand in the cultural heritage sector, with 77% of the EU citizens declaring culture as important for everyday life, there is not a methodological reference framework in the project area to ensure the cognitive-emotional access to the values of heritage and the (co) creation of validated contents (EUROSTAT, 2011). Being strongly subsidized, the CH sector is not business oriented and considerations towards the diversification, sustainability and quality of the final product are yet in their infancy, leading to lesser quality information with fewer opportunities for meta-cognition and critical thinking at heritage places. In this way the added value resulting the multiple uses of cultural heritage is not noticed in the turnover as indication of significance, because the main outputs are intellectual and intangible (EACEA, 2008).

Cultural growth is linked to the presence of particular tangible assets, such as monuments, museums, heritage sites and historic cities, natural attractions and landscape. CH operators try to attract consumers, merely focusing on the tangible form of heritage assets, exploiting at the maximum their visibility in the landscape, while the intangible dimension, the meaning hidden in the tangible form is neglected. While cultural consumers view heritage setting as knowledge cells in and informal learning context, where individuals may become self-providers and distributors of knowledge utilizing social media-driven platforms, cultural heritage authorities hold the monopoly of information and often reject the individual expressions and aspects about heritage assets as untrue. In fact some individuals expressions can be hold true, while others cannot: the conditions and means to produce validated knowledge patterns and establish a new learning paradigm in CH settings shall be researched in depth.

To develop a validated and meaningful heritage narrative INNOVIMENTOR has applied triple source verification. Heritage assessment in the project area has been undertaken to supports asset identity at spatial (global, national, regional, local), scientific (research, technical), historic, aesthetic, social (national, community, group, family personal), and spiritual (tradition, religion, rites and beliefs, lifestyles) level. A multi-criteria Significance Assessment Tool (SAT) has been developed to facilitate the selection of cultural heritage assets with interpretive potential (See D.1.4.2.)

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